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Welcome to the issue

THE WEB DESIGNER MISSION

To be the most accessible and inspiring voice for the industry, offering cutting-edge features and techniques vital to building future-proof online content



Russell Barnes

Highlight



Rovio had a pretty good idea of the content they wanted to show; everything else was up to us

White Sheep Isobar on creating the web presence to fit the latest outing for biggest app of the last decade, Angry Birds. **Page 26**

A vintage time for web typography



Since the web type revolution in 2009, the discipline has endured a relatively painful few years of maturation. In a sign of its coming of age in 2012 though, we're starting to witness some truly fantastic uses of web typography using typefaces either optimised or designed

specifically for our screens. As typography evangelist and Fontdeck co-founder, Richard Rutter, points out in his excellent feature starting on **page 38**, there seems to be a palpable confidence growing among web designers, and we are seeing web fonts used in new and increasingly bold ways.

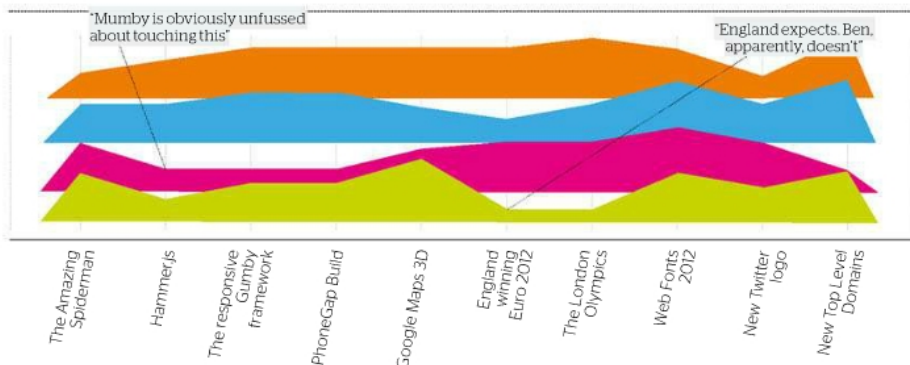
There clearly hasn't been a better time to brush up on the discipline, so join us as we investigate the latest tools and methods of ensuring our use of web fonts and typography is as cutting edge in its technique as it is in its creativity.

There's almost too much else happening this issue to mention, but we're particularly chuffed to have gone behind the scenes with White Sheep Isobar to see how they crafted the web presence for one of the biggest digital success stories of the last decade - Angry Birds. Learn how space.angrybirds.com came to being in our feature starting on **page 26**. If you enjoy the story even half as much as the game, we're laughing.

Russell Barnes

Web fonts are being used in new and increasingly bold ways

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Excitographic

Plotting the features that got us in a frenzy over the month...

- Steve Jenkins, Features Editor
- Russell Barnes, Editor
- Steven Mumby, Designer
- Ben Martin, Sub Editor

Turn over to the contents to discover what's going to get you excited this issue...

This issue's panel of experts

Welcome to that bit of the mag where we learn more about the featured writers and contributors...



Richard Rutter

Richard Rutter is a typography evangelist, co-founder of the web font service Fontdeck (fontdeck.com), and co-founder and production director at UX consultants Clearleft (clearleft.com). In this month's cover feature he looks at the latest typography techniques and fonts of 2012. **Page 38**

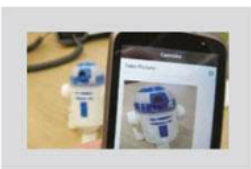
The latest typography techniques and fonts of 2012



Matt Gifford



Matt is a lead RIA consultant developer who specialises in ColdFusion, Flash and AIR development. This issue he takes a close look at the Google Maps API. He reveals how to customise and personalise maps to match your brand. **Page 80**



Mark Shufflebottom



Mark is programme co-ordinator of BA (Hons) Interactive Media Production at Bournemouth University. Mark reveals how to leverage the native functionality of mobile devices with Dreamweaver CS6 and PhoneGap Build. **Page 52**



Jeffrey Way



Jeffrey is a developer, instructor and author who works for Envato (envato.com). This issue he tackles the server-side scripting language PHP and provides 20 essential tips designers need to create dynamic web pages. **Page 72**

Sam Hampton-Smith



A keen supporter of web standards, Sam loves getting the most out of HTML and CSS. This issue Sam demonstrates the art of not only creating attractive forms, but also making them responsive. Follow @samhs. **Page 48**

Ben Frain



Ben Frain is a freelance front-end developer and technology writer. He is also the author of 'Responsive web design with HTML5 & CSS3'. This month he is looking at the latest version of the CSS Flexible Box Layout Module. **Page 44**

Neil Pearce



Neil is a designer and front-end developer based in Essex. He is a big fan of CSS3 and all it has to offer. This issue he turns on the style and reveals how to create the popular design element, ribbons, using CSS3. **Page 60**

Simon Bisson



With a background in IT and engineering, Simon is a highly respected technology journalist. This issue he's taking an extended look at Node.js and how to build applications using the Geddy framework. **Page 90**

Kieron Howard



Kieron is a web developer from the Imagine Publishing Interactive department who loves to work with the latest technologies and frameworks. This issue he tackles how to create an app with Yahoo! JavaScript framework Mojito. **Page 86**

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contents

Cutting-edge features, techniques and inspiration for web creatives

Chat with the team and other readers and discuss the latest tech, trends and techniques. Here's how to stay in touch...

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Inside...

- 20** **Lightbox**
Check out this trio of truly inspiring websites
- 26** **Design diary: Angry Birds Space**
How this popular game was built step by step
- 30** **Pro file: DinahMoe**
This audio studio offers some sound advice
- 36** **Blog beautiful**
Explore six of the best design blogs around
- 38** **Cover: The future of fonts**
Typography evangelist Richard Rutter is here to expound the virtues of web fonts
- 68** **Design cloud**
24 footers that ensure sites end on a high note
- 72** **Feature: 20 PHP top tips**
This language might get a lot of stick, but its popularity among beginner developers is a testament to its quality, argues Jeffrey Way
- 100** **Trend map: Copenhagen**
Explore the design scene in the Danish capital
- 104** **Hosting listings**
Take your pick from this range of web deals
- 114** **Style relic: Amazon**
It's one of the biggest brands in the world but how has the eCommerce giant evolved?

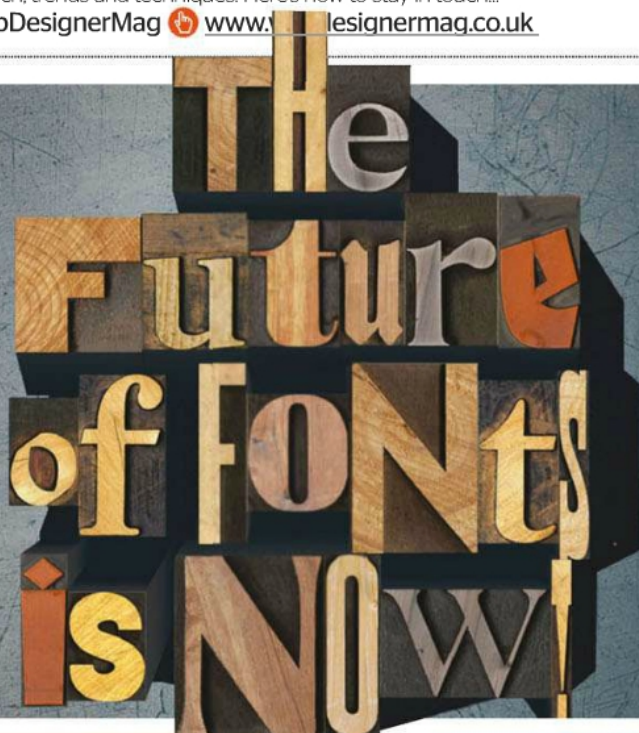
<header>

Discussing the hottest topics from the web-design world

- 8** **The right response for images**
How long do we have to wait before responsive design comes of age?
- 12** **Crowdsourcing**
Your views and queries on everything web
- 14** **Comment: Ben Frain**
Weighing up if responsive design is just a fad
- 16** **Comment: Sarah Parmenter**
Keep on top of your workflow to find success
- 18** **Bookmarks**
Check out four titles that'll improve your skills

Cover focus

38
Keep up to date with the web typography revolution as the co-founder of Fontdeck offers up his top advice



30

Pro file: DinahMoe

Websites aren't all about visuals - so listen up!



08

Grow up, responsive design

What's holding this design practice back?



100

Trend map: Copenhagen

It's a small capital city but it has a lot to offer



26

Angry Birds Space

Go behind the scenes with White Sheep Isobar

On the free CD

112 Discover what your latest disc has to offer

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- 30 Soundsnap audio loops
- 10 Abstract background vectors



<tutorials>

Web gurus take you step-by-step through professional techniques

44 Decouple source order and design with FlexBox

Ben Frain demonstrates a great way to separate source order from style - the bane of modern web design

48 Create responsive HTML5 forms

Stylish, responsive forms with no JavaScript in sight

52 Build native mobile apps with CS6 PhoneGap

Mark Shufflebottom uses Adobe's newly acquired PhoneGap Build service to make it easy

56 Blend photos and painterly graphics

Make show-stopping images for your website by combining illustrative elements with energetic photography

60 Create a ribbon effect with CSS3

Neil Pearce shows us how to make an impressive ribbon effect using just HTML and CSS3



48 **Beautifully responsive**
Brilliant forms, without JavaScript



56 **Dynamic energy**
Bring your webpage to life with Photoshop



60 **Ribbons with CSS3**
Great effects with HTML5 and CSS3



80 **Let them arrive in style**
Brand-conscious directions to your door

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USA readers turn to page 99 for an exclusive offer

Web workshop Re-creating the web's hottest styles



64 **An image-fuelled nature trail through the Grand Canyon**
Mark Shufflebottom demonstrates the importance of imagery



66 **Interactive infographics with evoenergy.co.uk**
Here's how the interactive UK energy consumption guide was animated into life

{web developer;}

NEW! Dedicated 16-page section offering features and tutorials for coders



80 Feature Customise Google Maps

Work with the Google Maps API to bring the de facto standard for online maps in-line with your brand

86 Create an app using Yahoo!'s Mojito framework



Code a cross-platform application using a minty fresh new framework

90 Build complex DNS servers with Geddy

In his second Node.js tutorial, Simon Bisson codes web applications with the Geddy framework

Discussing the hottest topics in the web-design world

If you have a creative project, new web product or great designer story, contact the editorial desk

 webdesigner@imagine-publishing.co.uk  @WebDesignerMag

The right response for images

Responsive images are a crucial element of responsive design, but there is no set standard for designers and developers to work to

Responsive design has become the lynchpin for current web design techniques. The simple premise of being able to view a single site across multiple devices is hard to ignore. However, on its path to the number one spot, responsive design has taken a few twists and turns, and still has a way to go before it fully matures.

Different designers have different opinions on what constitutes the best method for achieving a responsive design. Liquid layouts and media queries are obvious solutions and ones that helped shape a standard. While text and layouts are enjoying a new flexible future, the issue of responsive images is struggling to keep up. An all-defining solution has yet to be found. The simple solution is to make the width of an image 100% and watch it rescale accordingly. But, this solution is basic to say the least, and a whole host of issues immediately spring to the fore. File sizes, load times and image quality are just a few of the more obvious issues.

An alternative solution has been implemented by the Web Hypertext Application Technology Working Group. The src set attribute has been added to the WHATWG's HTML spec by Ian Hickson, but met with a lot of opposition

from developers. Hickson, an HTML and web standards expert, took the time to write a very long email explaining his decisions. To get an insight to the solution and the issues involved you can read the full email at bit.ly/IVIG6d.

To give the story some background, the Responsive Images community group (www.w3.org/community/respimg) has been trying to come up with a solution and proposed a refined <picture> tag as one possible outcome.

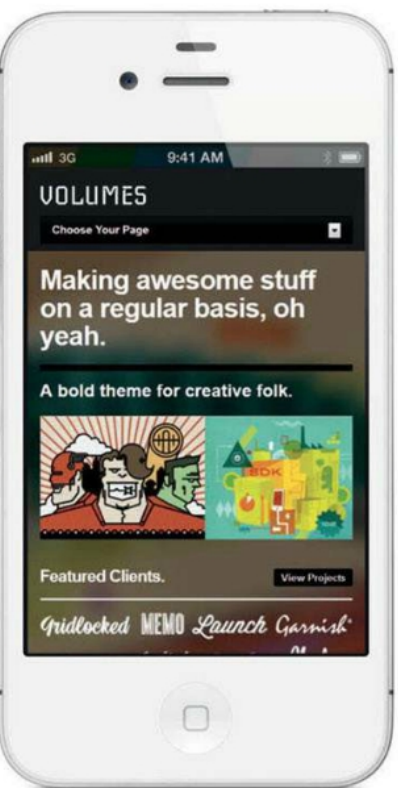
While text and layouts are enjoying a new future, images are struggling to keep up

The new version would apparently work much like the HTML5 <video> tag. The WHATWG, unaware, added the src set attribute to its HTML specification. Not a big deal, you might think. But, introducing a solution that only goes half way to solving an issue without looking at other solutions, is not the way to get anything done. The simple fact that the solution does not resolve the issue, makes it an almost pointless exercise in adding the src set application to the spec in the first place.

A solution to what is currently an impossible question has been suggested by many. Speaker, designer and author Elliott Jay Stocks has written a great post (bit.ly/AIEFLw) on the issue with background images in responsive design. He highlights the problems and points out the shortcomings of current solutions before going on to offer an answer.

David Clements has been working on a responsive implementation

framework (alpha), known as Respondu, which implements picture and src set. He states that: 'One of the main features of this framework is that it defers the loading of assets (eg src's etc) until it's finished processing (this includes script tags in the body). It achieves this using the noscript technique (discovered by filament group (?)) - except instead of wrapping img's individually we wrap the whole body and then use a cheeky hack (dynamically wrap it in a style tag) to pull the noscript contents out (for browsers



that wipe noscript contents on render). The framework can be found on GitHub (bit.ly/KGIQTI) and more discussion can be found via the Responsive Images community group.

This goes to show that there are plenty of options for responsive images, but none offer a complete solution; the current choices are simply workarounds. The simple fact is, there is no definitive answer at the moment. Designers and developers will have to take a solution of choice and wait for a standard to evolve.



How do jQuery plug-ins help responsive images?

Big background images are not easy to implement exactly as desired on all devices. However, there are a couple of jQuery plug-ins that help ease the burden. The Supersized plug-in is a fullscreen background slideshow built using the jQuery library. Demos and the download can be found at buildinternet.com/project/supersized. Another

plug-in that does a similar job is **Backstretch** – srobbin.com/jquery-plugins/backstretch/.

jQuery Picture (jquerypicture.com) is a 2KB plug-in that supports figure elements with some custom data attributes and the new proposed picture format. Try out Blueberry (marktyrrell.com/labs/blueberry) if looking for a jQuery image slider written for responsive web design.



Jason Grigsby
Co-founder
cloudfour.com

COMMENT

“ I’m not sure what to say about responsive images, it is a difficult problem. There is an inherent conflict between the things that make a browser fast – in particular the browser’s lookahead pre-parser – and responsive images whose true size can only be determined when the page is fully laid out. We’re pushing the boundaries of what browsers can do.

As for what src set means for designers and developers, it means that the people who work on standards and build browsers have come to understand that the problem of images in responsive designs is a real problem, whereas before they weren’t certain if it was a legitimate concern.

Past that, I don’t think it makes sense for designers and developers to worry too much about src set right now. It is a draft spec that is getting a lot of feedback and suggestions for improvement. The initial syntax was confusing even for people who spend their days in the bowels of browser rendering engines. Because of the confusion it caused, I expect src set to be modified in some way to address the concerns that have been raised.

It will take time for the best solution to be selected, and longer still for the browsers to implement that solution, but I believe we’re making progress overall. ”

CSS3 and big backgrounds

CSS3 brings with its one solution, that when fully supported should help to overcome some of the issues surrounding responsive images. Again, it’s not the most perfect solution but it does have plenty of potential. The CSS3 background-size property provides a number of solutions. Users can specify the size of background images using length, percentage, or by using the keywords ‘contain’ or ‘cover’.

Setting the background-size to auto sets the image to its original size, eg #backgroundimage {background-size: auto;}. Specific sizes can be set for height and width, but the values to look out for are contain and cover. Contain scales an image while preserving the image’s proportions. Cover scales an image, but to the smaller dimension so the containing div is always ‘covered’, ie fullscreen. For more information visit www.css3.info.

The new screen resolution standard

The desktop standard of 1024 x 768 has finally been superseded

According to StatCounter (www.statcounter.com) the popular desktop resolution of 1024 x 768 has finally been overtaken by the more spacious 1366 x 768 resolution. Aodhan Cullen, StatCounter CEO said, “The screen resolution size people are using is a critical factor for developers when it comes to web design, particularly in the case of fixed-width web pages.” 1024 x 768 has been the dominant resolution since early 2009, with over a forty per cent market share. This has declined to just under 18 per cent

in March 2012, while the 1366 x 768 resolution has grown to 19.28 per cent with the 1280 x 800 just behind at 13 per cent.

This is good news for those building for desktop, but how about responsive design? The 1024 x 768 resolution has been a poor choice for desktops, but it suits the iPad. Does more screen estate mean images will be bigger, leading to larger file sizes and more issues for responsive designers? It looks like responsive image issues are here to stay, but **Web Designer** knows it won’t be long before a solution hits the web.





The battle for browser supremacy

Firefox, Internet Explorer and Chrome are all battling to become the number one browser. Find out who's heading to the top and who's heading for the slop

Just over a decade ago Internet Explorer ruled the roost, but thankfully Mozilla were not prepared to sit back and let the Microsoft browser rule our lives. Firefox proved to be a viable alternative and its popularity saw it gain a significant share of the browser market. Following in the footsteps of Firefox, Chrome has seen its stock rise, eventually taking the top spot.

In recent months Internet Explorer and Chrome have been vying for the title of most popular browser worldwide, with Firefox nipping at their heels. The trio of browsers have all been around 30 per cent. However, Internet Explorer's share has been slowly falling while Firefox has levelled out, and Chrome going up. Since July 2008, Internet Explorer has seen a steady decline from a dominant share of nearly 70 per cent to 32 per cent today. These figures are mirrored in Europe, but in the home of Microsoft, North America, the decline has not been so severe, dropping from 67 per cent to 38 per cent.

In Asia, the drop in popularity has been much more severe, dropping from 79 per cent down to 32 per cent. A surprising figure considering China has by far, the biggest percentage of IE6 users worldwide - 24 per cent according to www.ie6countdown.com.

Firefox has seen a very slight decline globally over the same period, starting out at 26 per cent and finishing half a per cent lower. In Europe the pattern is very much repeated dropping from 36 per cent to 31 per cent, while in North America the drop is from 26 per cent to 22 per cent. However, in Asia, Firefox's popularity has been on the increase, rising from 18 per cent in July 2008 to 24 per cent in May 2012. The slight downturn in Firefox's

figures is thanks to Google's rabid marketing for Chrome. And, in truth, while Firefox is still great, it has more competition and is struggling to match its competitors.

Chrome has been the big winner over the same period. Since September 2008 it has risen from a one per cent market share worldwide an impressive 32 per cent in May 2012. Europe is almost unchanged, rising from one per cent to 29 per cent. North America has seen an increase from one per cent to 26 per cent, while Asia has seen the biggest rise over the same period, hitting 38 per cent in May 2012.

The rise of Chrome is not an dissimilar situation to the path of Internet Explorer: Google is the world's biggest search engine and Microsoft is world's most

popular OS. Both brought out a product that would immediately boast a massive audience. However, where they do differ, slightly, is that Chrome is not a component of the search engine and needs to be downloaded separately. But, this is a moot point considering Google's global influence. However, the reason for its popularity does not simply lie in the logistics. Chrome is lightweight, fast, secure and has good integration with other Google services. And, the browser's popularity is not simply based on the average consumer, it is also extremely popular with web designers and developers. A quick Twitter poll by Web Designer revealed that Chrome was the most popular browser at 59 per cent, with Firefox getting 23 per cent, Opera 12 per cent, Safari 6 per cent and Internet Explorer zero per cent.

Why is it so popular? For all the reasons mentioned above and a great set of development tools. It seems Google's world dominance is set to continue.

Since July 2008, Internet Explorer's popularity has seen a steady decline worldwide

<news cloud>

Bite-sized coverage of the month's trending topics

Android Jelly Bean

The Google Developers conference, I/O 2012, is expected to announce the release of the latest version of its Android OS, Jelly Bean. It is rumoured that the new OS will include a Siri-like voice assistant and Chrome will be the default web browser. There is also expected to be an announcement about a Google tablet. Exciting times.

Adaptive design

Android Jelly Bean

GOOGLE

Search giant unveils new Chromebook and Chromebox, a Mac mini style computer

According to Peter Yared, CTO, CBS Interactive, adaptive design has failed

New OS to support 80-inch tablet screen size

Gumby

Windows 8

WordPress

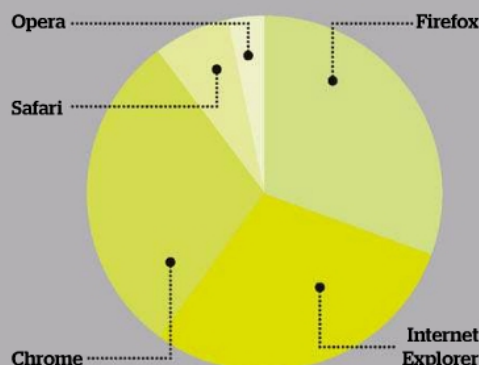
The unofficial WP App Store allows users to install plug-ins and themes direct from Dashboard

A new responsive framework called Gumby

Gumby is a 'new responsive 960 grid CSS framework that you're already familiar with'. It's a malleable grid framework that includes a host of features such as hybrid grids, styled forms, easy to implement buttons, flexible tabs and PSD templates. Find out more information at www.gumbyframework.com.

Top 5 Browsers (Europe)

May 2011 - April 2012



Conclusion

The top three browsers are a lot closer than in countries outside of Europe. Firefox and Internet Explorer have seen a slow decline over the stated period; Internet Explorer down from 35 per cent to 29 per cent, Firefox down from 36 per cent to 30 per cent. Conversely, over the same period Chrome has seen a significant rise from one per cent to 29 per cent.

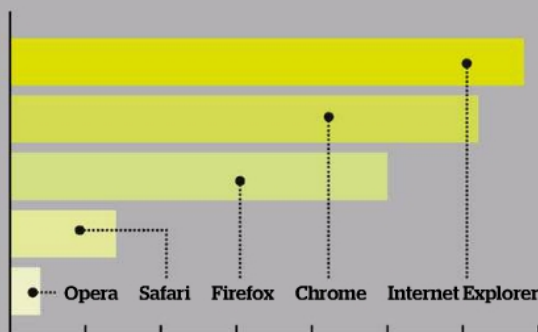
Source: gs.statcounter.com

Top 5 Browsers (Worldwide)

May 2011 - April 2012

Conclusion

Internet Explorer still rules the roost across the globe, but this is due much to the fact that developing countries and enterprises are still clinging on to older versions of the IE browser. To get a true reflection of its popularity, these need to be taken out of the figures.



Source: gs.statcounter.com

Amazing new space magazine blasts off

All About Space, the most exciting space magazine ever, will hit the shelves on 28 June 2012

Web Designer's publisher Imagine Publishing is proud to announce the launch of **All About Space**, which will be available in print and digital formats from 28 June. Packed full of cosmic content, **All About Space** will delve into the wonders of space exploration, astronomy and space science every month, providing in-depth knowledge from a team of experts on an amazing array of topics. The magazine is unlike anything else out there and will appeal to seasoned space fans and new explorers alike, with a regular dose of amazing articles, exclusive interviews and jaw-dropping images that will make each issue simply unmissable.

The first issue kicks off with a giant feature on the wonders of space, revealing the exciting missions that will be making headlines in the coming years. Elsewhere you'll find articles on the new race to the moon, futuristic space planes, nebulae and much more. **All About Space** will also finally make astronomy accessible to everyone, with a host of stargazing articles explaining how to buy a telescope and what to look for in the night sky.

Dave Harfield, Editor-in-Chief, said: "All About Space is the most exciting magazine launch since **How It Works**. Space is a mind-blowing topic and we're confident that anyone who is fascinated by the incredible universe around will find **All About Space** to be the most amazing space magazine in this world or any other."

All About Space will be available online at the Imagine eShop (www.imagineshop.co.uk) and in all good newsagents and supermarkets from 28 June. You can also download the digital version for iPhone, iPad and Android from www.greatdigitalmagazines.com. Visit the website at www.spaceanswers.com to get your space fix now.

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Your emails, tweets, forum comments. The social network but in print

This month we discuss the pros and cons of responsive design, implementing WP themes and how augmented reality has evolved

Subject More jQuery, please

From Stirling Kramer



I've been reading your magazine for about the last 12 months and I have to say I really enjoy what you are doing. You have helped me make sure that my HTML and CSS skills are current and complete. However, I think I'm ready to move on to the next stage in my web design career and I have decided that jQuery is the next step for me. Can we have more jQuery features and tutorials please?

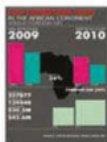
jQuery is a sound choice, Stirling; it will look good on your CV and is a great companion for HTML and CSS. **Web Designer** is fully aware that jQuery is on the radar of many of our readers and we aim to accommodate the JavaScript library as much as we can.



We try to ensure there is at least one jQuery tutorial per issue. As for a jQuery feature, there will be one soon, we promise.

Web Designer tutorials

Discover the techniques to help create inspirational and interactive webpages



Animated infographics with HTML, CSS & jQuery

bit.ly/rP6Xl4



Creative blog theme mockups with Photoshop

bit.ly/uusMPV



Build mobile apps with Sencha Touch

bit.ly/uqk18r

Subject Responsive design is annoying

From Julian Spencer



Responsive design is the latest technique for getting a website onto a mobile device without too many alterations. But surely this is a compromise as the desktop version of a site will need to contain many of the same elements as the mobile iteration. I know that a single site for all devices is a great idea, but for me it's a bit of a cop-out. And, at its current stage, there is no agreed standard, so designers are coming up with their own solutions. Personally, I would like to see a bespoke version of a site especially built for mobile. This may take a little longer, but the end product would be much better suited to the device it is being viewed on. So come on, everyone, make an effort and start producing great desktop and mobile versions of a site.

There is no doubt that responsive design is the 'in vogue' technique for building

websites. It has a lot of great qualities - chiefly, one site sufficing for all devices, and this scenario works well for many sites. Admittedly, there are still issues, but they will get ironed out and eventually a standard will come to the fore.

A custom or bespoke solution is ideal if the designer/developer has the time/budget and the site needs it. Ultimately, when building a website, it's about picking the right method/technique that achieves the desired end product, whether that is responsive or bespoke.

Subject WordPress tutorials

From Shaun



I have seen your theme design tutorial, but do you have a tutorial on how to implement the theme to work with WordPress?

A WordPress theme is effectively a collection of

HTML, PHP and CSS files which are packaged to create a theme. Implementing a WordPress theme is a relatively painless task, ensuring that all the right files are in place. The easy way to implement a custom theme is to examine the current elements of the theme - eg header.php, footer.php, etc (this will differ from theme to theme) - and then style the elements using CSS.

You can find a couple of tutorials on the **Web Designer** website that will help: 'Create your own WordPress theme' (bit.ly/m64CP) and 'Create a customised WordPress theme' (bit.ly/5GYvrp).

Subject Whatever happened to augmented reality?

From Mary Mayer



Augmented reality, or AR, was all the rage a couple of years ago,

“ A WP theme is effectively a collection of HTML, PHP and CSS ”

Join the conversation as it happens on Twitter  @webdesignermag
 Comment on the news and opinion  www.webdesignermag.co.uk
 Email the editorial team at  webdesigner@imagine-publishing.co.uk

but I'm not sure what happened to it. Is it still around?

The technology is still out there, Mary, and it won't be going away anytime soon. AR has made its way into games and apps - especially devices with a camera, such as smartphones and portable games consoles. Find out the latest happenings via the VentureBeat site: venturebeat.com/tag/augmented-reality and check out Google's Project Glass.

Subject **Adding images?** From Robin Holmquist



I would like to get some guidance, if possible. My company has just built a website, but we want to change the pictures on it. We would like to take some new

images and we need to know how to add the new shots.

Adding new images to a website is the same process as adding an image to the original HTML page. Wherever there is an image, simply change the source code to point to the location of the image, eg `images/myhomepageback.png`. Change the name of the file and upload the HTML page to overwrite the current version and upload the image to the appropriate folder, eg images. However, be careful if the images are different sizes. If the original image sizes are included the new image will be set to that scale; so, either remove the sizes altogether or add in the new dimensions.



ANDROID MAGAZINE

There are over 100 million Android-powered devices around the world, and over 300,000 apps to choose from and **Android Magazine** is the only publication dedicated solely to this platform. The title gets under the skin of the OS, and offers a host of step-by-step tutorials and features on how to use, hack and improve any Android device. The latest issue looks at everything you ever needed to know about hacking and tweaking an Android phone, plus there's a full in-depth review of the Samsung Galaxy S III. For more, go to www.littlegreenrobot.co.uk.

Comments from the Blog

 Web Designer is always keen to hear from its readers, followers and visitors. Here we gather a few comments from the last month

Comment on Web Designer going onto Zinio:
PhantomMaelstrom said:

Interesting... I love technology - it just keeps getting better and better



@mountainash

Well done, @johnallsopp. Your #CSS3 transformations tool is #1 in the '5 online CSS3 tools' in this month's @WebDesignerMag (issue 196, pg 39)



@agcolom

Just received my latest copy of **Web Designer** and I love the new web developer section: Sass, [Mustache.js](#) and [Node.js](#) - great!



Hey #webdesigners @IADTSanAntonio!
 Who are your fave #webdesign Twitterers? We like @WebDesignerMag among others



@ChadStrat
 @WebDesignerMag How about another concrete5 article? I'd love to write one for you

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Right to be responsive?

Ben Frain lives a Bruce Wayne-esque double life as both a technology writer and freelance front-end web developer. His book, 'Responsive Web Design With HTML5 & CSS3' is available now from all good retailers. You can follow him on Twitter @benfrain.



Ben Frain

It's absurdly popular, but is it responsible to always be responsive?

It would be easy to brandish authors of pro-responsive web design material and advocates of the methodology as zealots. It's certainly easy to look at the glut of responsive web design based material (hands up, I'm an offender) and wonder if the whole thing is just another passing fad?

Responsive web design is a technique; a means to an end. Nothing more. It is not the Alpha and Omega, a magic bullet to create the perfect user experience in all situations.

But at the same time it is a very powerful set of techniques. It offers front-end developers easy-to-master methods (essentially just HTML and CSS) of offering a more compelling visual user experience, regardless of the browser viewport size viewing it. It might be a TV, smartphone, tablet or virtual wrist browser; a responsive web design won't care. Admittedly, there is no virtual wrist browser I'm aware of, but I'm convinced a responsive design would have the best chance of looking good on that too. The thing is, a good responsive design doesn't (or shouldn't) make assumptions about the device. It doesn't just cater for 320px and 768px widths because they are the breakpoints of the current iPopular devices. It should offer the best possible experience whatever canvas size it's viewed on.

In addition, it's worth noting that a responsive web design relies on a single code base, rather than separate distinct ones, as is usually the case when going the 'device experiences' route. This can be a good or a bad thing - it's all about what you're trying to achieve. It may seem like a cop-out, but there's no automatic right or wrong way to build something.

Despite this, although responsive web design isn't necessarily always the right choice, I'd argue in the absence of something better, or without a compelling reason not to, it should be the default choice. The fact is that the amount of differing devices accessing the web is growing. That's a trend that shows every indication of continuing. As a developer, do you have some capability to respond to that situation and offer a better experience for users on all devices? If not, learning the techniques of responsive web design

offers you some capability to do so for a meagre learning curve. For that reason alone, it is worthy of your attention.

However, the important thing is this: a responsive web design isn't the only way to provide a great user experience for users across different devices, and ultimately, that's all we should be attempting to do. Our users visit our sites or applications for something. Let's just allow them to do that in the fastest and most pleasurable manner we can. How well a site or application allows users to do what they came to do is important, not how we built the experience. Plus the layout presented is merely one aspect of building a good experience for users. Site speed for example, is arguably just as important, yet doesn't get the attention it perhaps deserves.

However, just as our techniques should adapt and change, acknowledge that the things we build are temporary. People often liken building websites to architecture. The notion being that they are attempting to build something that will last. It's a noble notion. But how many sites you built five years ago are still in the same form? Would you build them the same if you had to rebuild them now? Would you build them the same way in even two years time?

We're not architects. The things we build won't last: accept that. We build sand castles. They are here for mere moments, marvelled at and enjoyed if we are very lucky, then washed away.

That doesn't mean we shouldn't strive to build things more beautifully and functionally than those that have gone before, and employ the best practice ways in which to do so. But do it because doing so makes it easier for you to build what you need, easier for fellow developers to extend your work, and ultimately because it makes the user experience better. Don't labour under the illusion that what you build and how you built it will stand the test of time: it won't. So just use the tools available to you to get the job done.

What we use to build websites and applications for the plethora of possible devices is ultimately unimportant. That we have some means to build them at all, and that people can hopefully use and enjoy them, however transient they may be, is.

“How many sites you built five years ago are in the same form?
Would you build them the same if you had to rebuild them now?”

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Prioritising workflow

Sarah is a designer specialising in iPhone and iPad UIs. She works as both a consultant and a designer to various brands in the UK and abroad, as well as speaking regularly at web-related events all around the world.



Sarah Parmenter

Organise your workflow to optimise your responsive design output

Workflow can seem like such a small, mundane part of your everyday working life. However, having an organised workflow can make or break a project, and stop it spiralling into an inefficient use of time.

Responsive web design has entirely reshaped the way we work, and if it hasn't hit your studio or workflow yet, it should. The hardest thing is finding a rhythm that works. I spoke about this at 'Future of Web Design' recently, and it's not about the actual 'doing' of responsive design, it's finding a workflow that includes and educates the clients in a comprehensible way.

I've found that everything with this new workflow needs to start with content, as without content there is no site. There's a bit of a chicken-and-egg situation as to whether we should sketch out content blocks first, and then ask the client to fit their content around the predefined blocks, or whether we should fit our design to the agreed content. I like to do a bit of both, and always offer a content review to ensure the client is using the most coherent text for their website or app.

I've got two new employees starting this July, and it has made me entirely re-think my current workflow as I'll be going from a one to a three-person studio. It can't exist in my head anymore; it needs to be a concrete and understandable process that can be replicated time and time again. We already have a concrete workflow for sending out proposals and initial client contact and contracts, but responsive design has posed an entirely new problem - there is no longer one size that fits all.

I've had a couple of workflow problems crop up recently - both web based - whereby the client hired me to complete the user interface design of a project. They wanted static 960 PSDs provided. However, because I rarely provide just PSDs anymore anyway without completing the HTML/CSS myself (you get a neater result this way) I also felt I should provide versions that would work across smartphones and tablets. I did this off my own back, for my own integrity as a designer. As the saying goes, no good deed goes

unpunished - cue pixel-pushing from both clients that spanned into weeks, not days, because the designs looked so vastly different when stepped down into smaller sizes. Responsive design is going to mean a heck of a lot more work, and much more client hand-holding than I think any of us ever anticipated.

We're adapting the way we work to address this. We'll be starting to provide 'style guides' rather than set canvas PSDs for slicing; instead we'll see how elements will look across various breakpoints and put together a mood board of the overall look of the site instead. A 960px PSD is simply not adaptable enough anymore, and can be taken far too literally when working across various sizes.

These style guides are being adopted by big brands as well. I noticed Starbucks have ditched the literal PSDs in favour of a more 'pick and mix' method by providing sizes of elements from extra small to extra-extra-large across various pieces of User Interface - unlocking the world of responsive design perfectly. We need to start thinking in terms of pieces of puzzles, rather than finished pictures. MailChimp have been doing this for a little while, providing their own pattern library for their developers and designers to dip in and out of. These include buttons, grid units for layout, hover lists, navigation and tab blocks. It's quite a comprehensive library that would make easier work of most of the projects they undertake in-house.

Other designers have been trying to find their feet with responsive workflow too. Jesse Bennett-Chamberlain replied to my exasperated tweet the other day regarding responsive workflow, saying that he had found using Adobe InDesign helpful for responsive layout. It enables you to lay out all the content and then tweak the bounding boxes to see how content flows downwards. Effectively giving you quick layout comps that can be shown to clients.

Workflow is very much a personal process. You find your way of working or fit with existing company process as neatly as you can. Rarely do we find parts of our jobs that rock our otherwise solid workflow foundations, but unfortunately, responsive design is looking to be one of them. There are tricky, but exciting, times ahead.

Workflow is a personal process. You find your way of working or fit with existing company process as neatly as you can

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BOOKMARKS

This issue we've focused on some of the essential tools that web designers need in their skillset. UX, or user experience, plays a big part in the process, and we have a couple of books to help produce engaging, user-friendly webpages. There are some top tips for jQuery on the small screen and over 100 snippets of advice that every web creative can benefit from.

JQUERY MOBILE: UP AND RUNNING £22.99/\$29.99

oreilly.com

1 jQuery is the JavaScript library that designers and developers have adopted to create dynamic and interactive pages. This book looks at its mobile counterpart, and establishes both why you need it and how to use it. *jQuery Mobile: Up And Running* concentrates on specific elements where jQuery Mobile can be applied, and how to create a mobile web app for all the major platforms. The book demonstrates how to create mobile-friendly lists, forms and nav bars, plus how to customise the UI with themes and CSS. It's a bit text-heavy, but there are some concise examples. If you need to get to grips with jQuery Mobile, this is a great starting point.



THE UX BOOK £54.99/\$89.95

www.theuxbook.net

2 *The UX Book* is a comprehensive - and heavy - full-colour hardback that concentrates on designing interaction that ensures a quality user experience. The text is in depth and practical, and takes a time-tested process-and-guidelines approach that provides readers with actionable methods and techniques. The book guides the reader through the UX life-cycle process, including contextual inquiry and analysis, requirements extraction, design ideation and creation, practical design production, prototyping and UX evaluation. There is a lot of theory in here to go alongside the practical aspect which makes it a lifelong, but expensive, companion.



SKETCHING USER EXPERIENCES £14.75/\$19.95

mkp.com

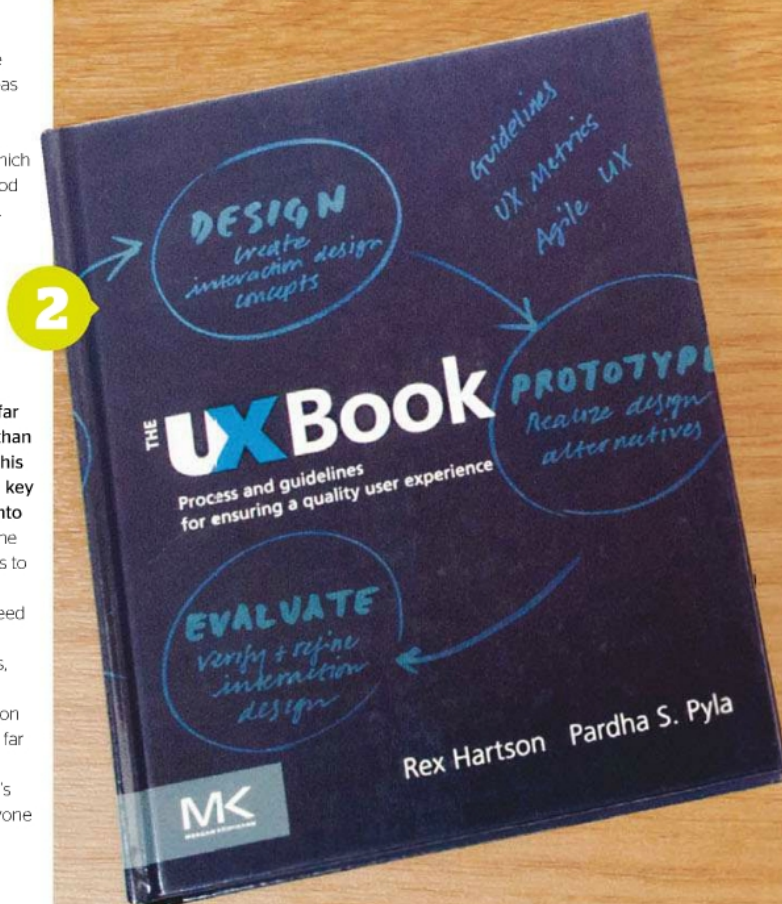
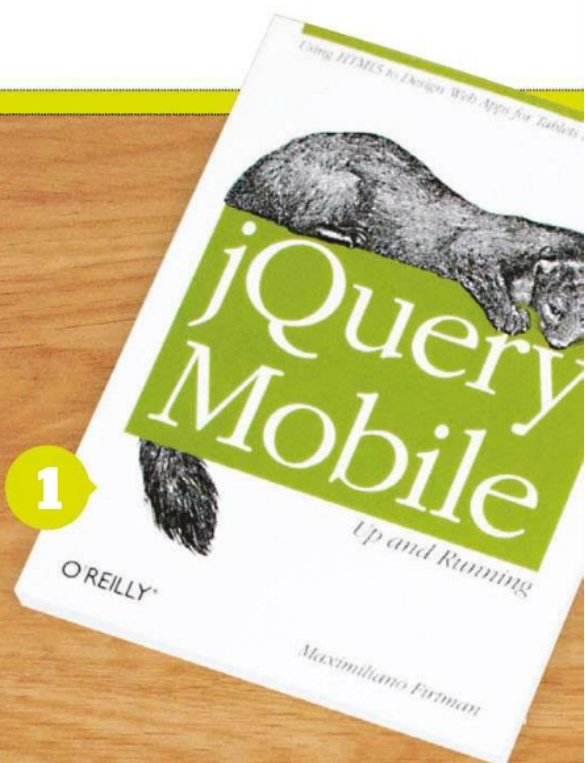
3 This is an illustrated how-to guide for sketching out user experiences before you get down to creating the final online version. In a digital age, pen and paper are often neglected, but they still have a crucial role to play. Ideas need to be put down on paper and a sketch is a great option to get a concept started. This tome uses step-by-step instructions and exercises, demonstrating various sketching methods that will enable readers to express their design ideas across time. The collection of techniques and methods all come together to create a toolkit from which the most appropriate sketch method can be selected and implemented.

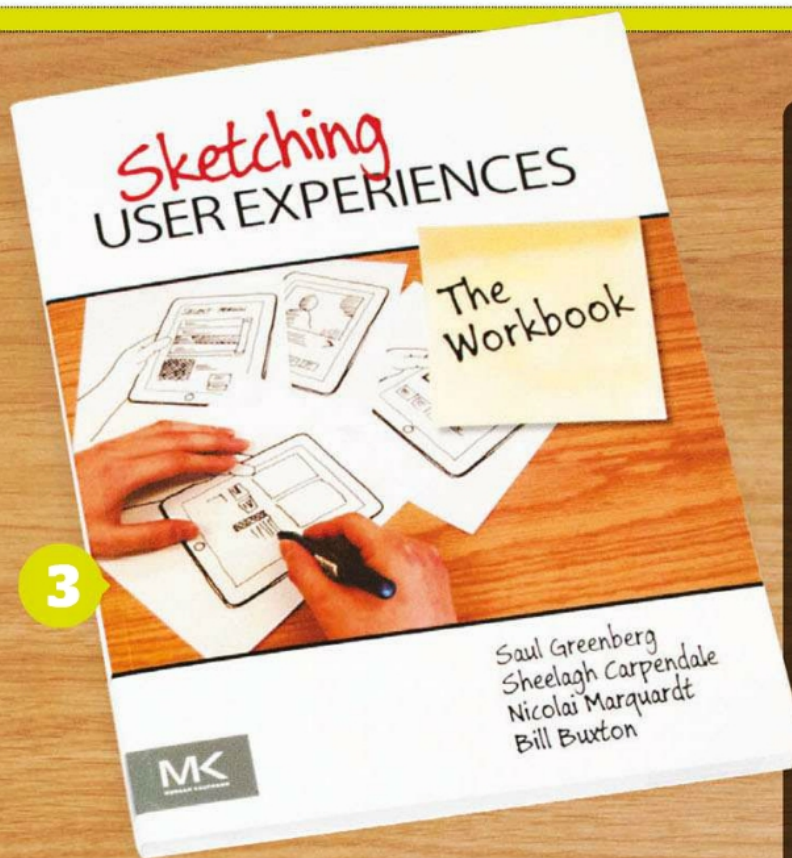


THE WEB DESIGNER'S 101 MOST IMPORTANT DECISIONS £14.99/\$25

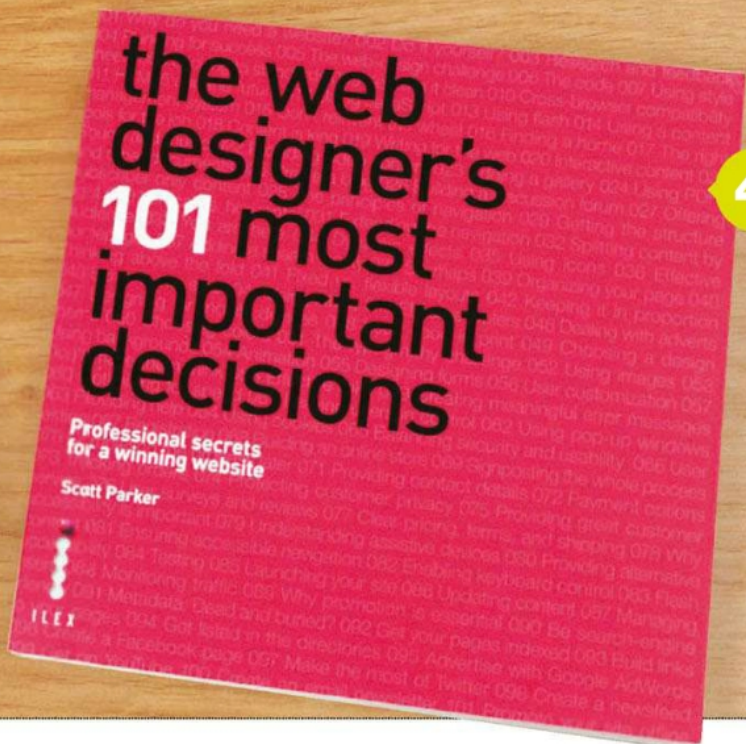
www.ilex-press.com

4 The web-design process is far more in depth and intense than simply building a webpage, and this 178-page book takes a look at 101 key decisions that need to be taken into account. The book breaks down the process and presents the decisions to be made in a logical and practical order, starting with 'Why do you need a website?' It then progresses to planning, technologies, stylesheets, HTML, web hosting, audio, video, blogging, the principles of navigation and much, much more. This title is far from a comprehensive guide to all aspects of online design - rather, it's more like a handy checklist for anyone building a website from scratch.





3



4

WEB SERVICES



HotGloo
From Free
www.hotgloo.com

Wireframing and prototyping are key parts of the site-building process. HotGloo can be used to visualise the planning processes, co-work with team members, co-ordinate contents with clients, plus provide a precise framework for designers and coders. There's a host of plans starting with the Free Plan (one project, five pages and one user).

IOS APP

Starred
From Free
bit.ly/GlbsUI

Starred is an app that turns Twitter favourites into a useful reading list of features and articles. And the best bit is that any list can be shared with others. Typically, favourited tweets simply get lost or forgotten - Starred will put them into a coherent reading list and give them value once again.



ANDROID APP

Chrome Beta
From Free
bit.ly/KcaNzA

The speed and agility of Google Chrome is set to make its debut on Android phones and tablets everywhere. Currently in beta, the browser offers accelerated page loading, scrolling, zooming and the ability to open and switch between unlimited tabs in an easy-to-view stack setup. The full release, when available, is set to become the standard Android browser. We can't wait!



Domani

www.domanistudios.com

Development technologies Client-side MVC framework, animated GIFs, HTML, CSS, JavaScript, optimised for iPad



Designer **Jonathan Hills**
www.domanistudios.com

Domani Studios' site uses bold imagery that packs a punch and illustrates the agency's technical prowess



Developing a site for your own agency can be one of the most important projects to get right. The Domani site uses a clean design approach and avoids the trap of filling up each page with images or motion graphics in an attempt to grab attention.

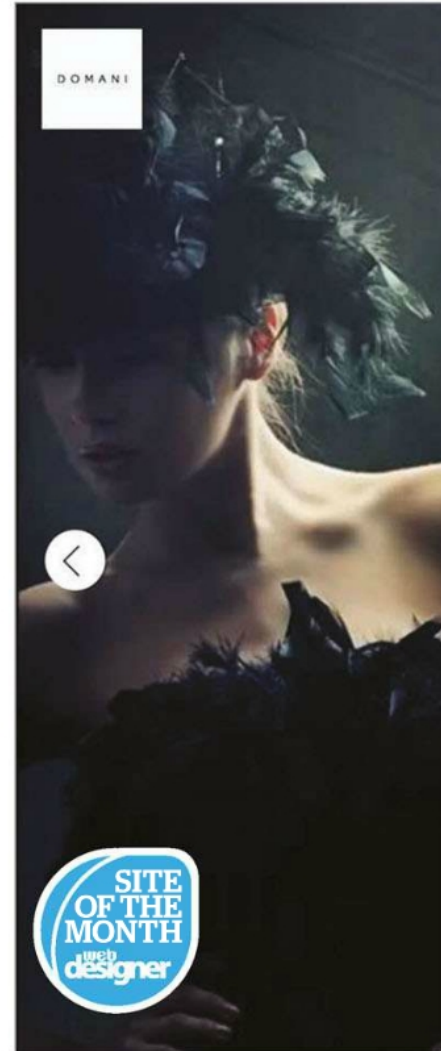
The initial image fades offering up the agency's latest projects with the information pages using smooth horizontal scroll that itself is a refreshing change to the vertical scroll that many similar sites have now adopted.

"Above all else we wanted a site that reflected the spirit of the agency - something that was both vibrant and a

little unexpected," said founder, Jonathan Hills. Domani also ensures that the site looks its best on mobile platforms, most notably the iPad. The site when viewed on a tablet doesn't look like it is forced into the constraints of the device, but purpose built. What's clear is that the independence of the studio shines through with the design of its site, as Jonathan concludes:

"There are some really nice agency sites out there, to be sure, but the majority of them always struck me as pretty stale and safe. We wanted to make sure that, as an independent agency, we did not fall into that same trap. We worked hard to make sure that the site had a colourful spirit to it that let visitors know that we not only do great work, but we also have fun doing it."

Above all else we wanted a site that reflected the spirit of the agency - something that was both vibrant and a little unexpected



<Above>

• The Domani website loads quickly and presents the first of its bold images to the viewer. From this opening screen each of the main departments of the site can be reached

abcABC
 1234567890
 abcABC
 1234567890

<Above, top to bottom>

• The PT version of Futura is derived from Paul Renner's original font from 1927. The typeface is part of the TypeKit service
 • Omnes Pro Regular and Semibold were designed by the Darden Studio, based in New York. The full set of fonts is available from TypeKit



AGENCY WORK CAREERS CONTACT



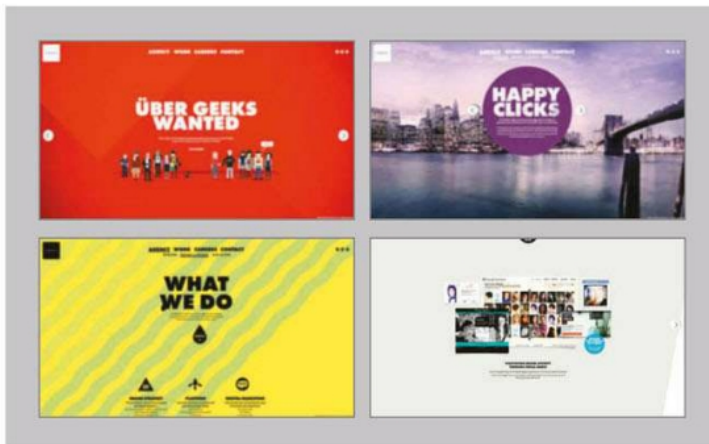
GUCCI

FASHION FIX

From eCommerce to social media to in-store kiosks, we've spent the last 10 years helping some of the world's leading Fashion & Beauty brands connect with consumers.

[VIEW OUR WORK FOR ESTÉE LAUDER](#)

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<Below>

• The Domani site is littered with images of its team hard at work. The dynamism and fun in these images is clear to prospective clients



<Top left, clockwise>

• Even Domani's recruitment page is a lesson in elegant design showing an attention to detail that potential employees will no doubt appreciate

• Fast and smooth horizontal scrolling is used throughout Domani's information pages. Everything you need to know is displayed with the agency's consummate design skill

• Client sites are shown off with stunning intro pages that then lead to more detail of the construction

• The culture of Domani comes through on every page including its services and process page that delivers insight into the company's design sensibilities



We Are Maersk

www.wearemaersk.com

Development technologies HTML, CSS, Flash, customised Google Maps, external APIs for database of Maersk data



Designer **LBi**

www.lbidenmark.com

Video and data come together seamlessly on the Maersk site that offers a detailed insight into the shipping company's operations around the globe



At the heart of the We Are Maersk site is a 12-minute film directed by Christoffer Boe that takes the viewer on a journey through Maersk – a company that touches everyone with the goods it transports. The use of video to tell Maersk's story is a masterstroke, as a more conventional website design could easily have become just another corporate portal with little engagement.

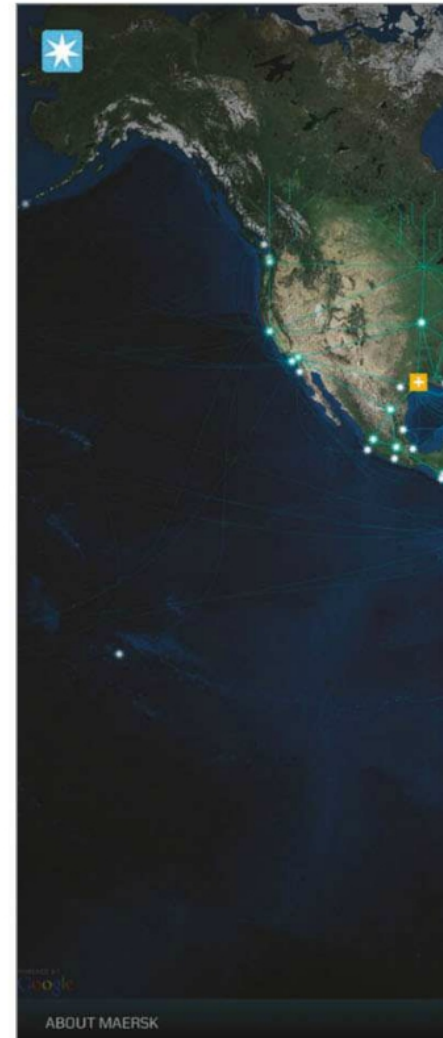
As LBi says: "The aim has been to leverage the 'We Are Maersk' movie material digitally and expand the visual universe with background articles, data and facts. The site is a modern, dynamic

digital corporate brochure, which can support Maersk's corporate website."

Michael Christian Storgaard at Maersk also commented: "The design aims to visually dazzle the user through extensive use of videos, images and graphics as well as using Google Maps in a more animated way than what you would normally expect. It also breaks with the conventional approach to B2B communication in both the visual and technical execution."

The site is not only a technical marvel (it uses live data for some of its content) – it also breaks the mould when it comes to 'business' web design, and shows that even potentially mundane subjects can be made exciting. Truly, few sites recently have integrated video as thoughtfully as this one.

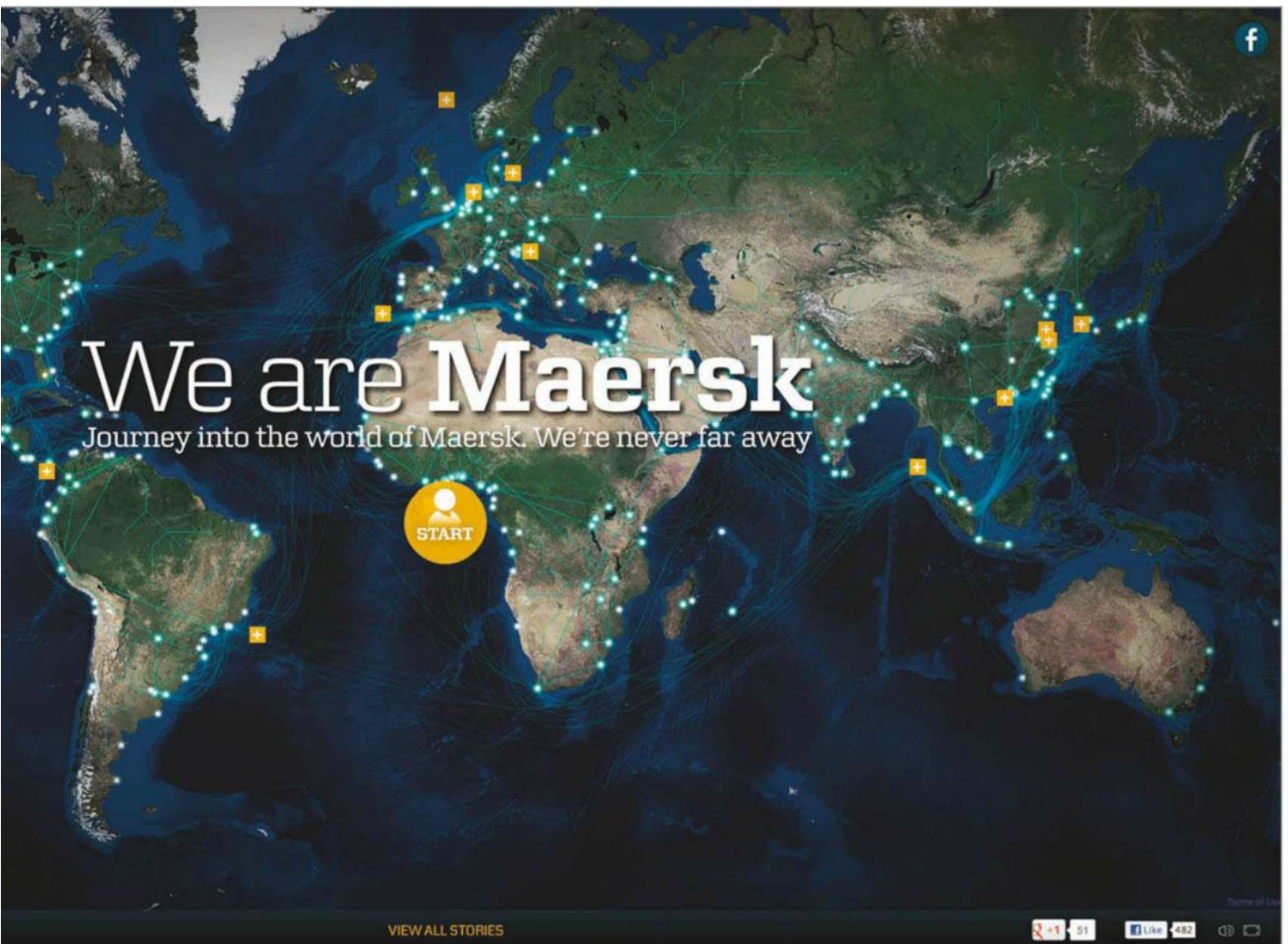
The site is a modern, dynamic digital corporate brochure, which can support Maersk's corporate website



<Above>
• After a video introduction that gives background to the activity that Maersk is involved in you can then jump right into the website



<Above>
• The map is the central hub around which the rest of the Maersk site orbits. Data tracking gives a real sense of immediacy that engages the viewer



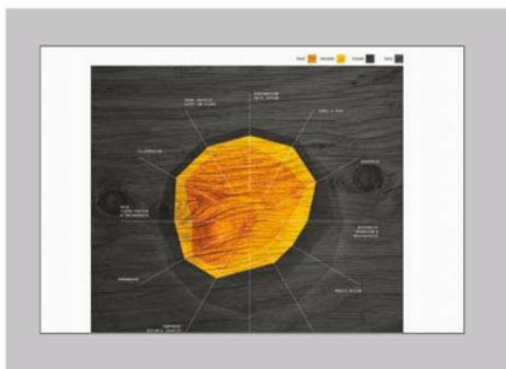
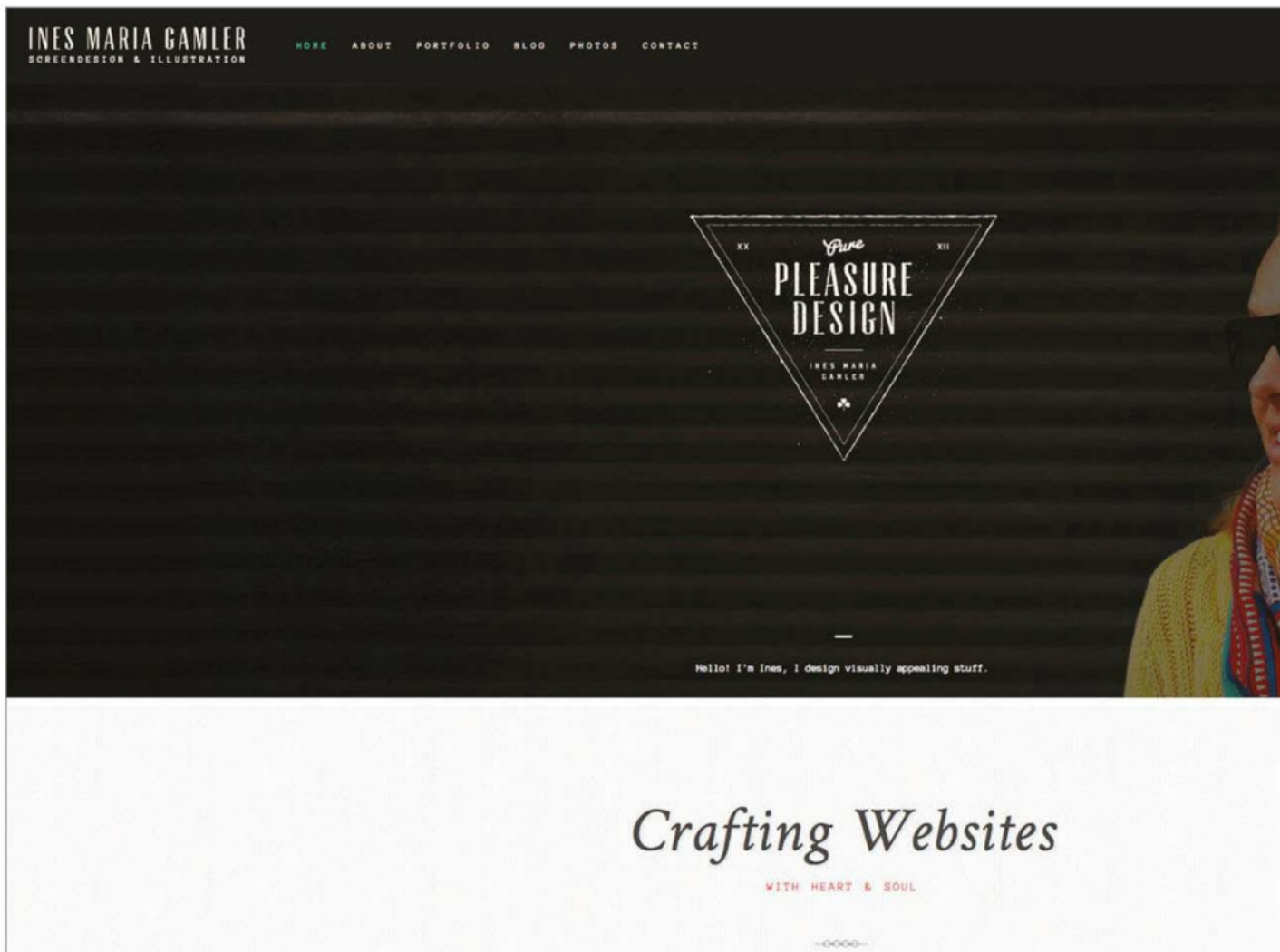
abcABC
1234567890

<Above>
• The Zetta font family is the official typeface of Maersk. Designed by Jonas Hecksher, it is available from the Playtype font foundry

<Top left, clockwise>

- Using Google Maps, the homepage of the site jumps straight to your part of the world giving information about its business activity
- The interactive maps track Maersk's ships and also give you the chance to find out more about what your country is doing with Maersk
- Video is at the heart of this site. Click on a subject that interests you and the site seamlessly presents the footage
- Each video also has several supporting pages, many of which are themselves animated to impart their information in an exciting way





<Above>
• As a UI designer, Ines uses visual infographics to outline her key skills and the applications she is most proficient in



<Above>
• Injecting a sense of humour into a design can be fraught with danger, but Ines knows how to go about it with the deftest of touches



<Above>
• The portfolio pages are bold and include a series of large images, but thankfully this doesn't compromise on the overall site performance





<Above>
• The homepage of this site leads you to a short vertical scroll that reveals the designer and some of her work



<Above>
• Personality is also an important component of Ines's site. The photo pages give an insight into her design sensibilities and interests in general

Pure Pleasure Design

www.purepleasuredesign.com

Development technologies HTML5, CSS3



Designer **Ines Maria Gamler**

www.purepleasuredesign.com

The portfolio site of this Vienna-based freelance screen designer is clean, concise and appealing, with a dash of humour thrown in for good measure



As a UI designer you would expect Ines's website to be easily accessible. And it certainly doesn't disappoint with smooth scrolling pages that deliver their content concisely to the reader. Using the vertical scrolling technique to good effect, your eye moves from page to page effortlessly.

Ines explains the approach she took: "Because of my love for details and zeitgeist I tried to keep the design simple yet emotional. I did this by not overstraining the user with information, colour, textures or illustrations. I tried focusing on the usability, but still managed to send the user on a journey with the right wording and style."

The portfolio pages use large tiles to offer a snapshot of her work to date. Click through to the piece to see bold hi-res images that are optimised to ensure the speed of the website isn't compromised. The uncluttered approach taken with the page layouts presents information comprehensively to the visitor in either English or German.

From the initial homepage to the collection of personal photography, Ines has ensured that her personality stamps its mark right across the site. The well-chosen colour palette is easy on the eye, however the portfolio pages still stand out, as they should to showcase the range of skills on offer. As an exercise in clean but effective UI design, Pure Pleasure Design is a stellar example.

Because of my love for details and zeitgeist I tried to keep the design simple yet emotional

Design diary

Ride the development cycle

Project | **Angry Birds Space**
Web | space.angrybirds.com
Company | **White Sheep Isobar**
Web | www.whitesheep.fi

Background

A trip to the final frontier for the web's favourite birds was a challenge that White Sheep just couldn't resist.

The Angry Birds phenomenon has gone from strength to strength. The birds have been through the seasons and all the way to Brazil, so a journey into the final frontier was the next logical step for creators Rovio.

White Sheep Isobar, a digital creative agency based in Helsinki, Finland, who had worked with Rovio before, was called into the fray to actualise the project.

Joonas Virtanen: "Prior to this project White Sheep Isobar had already crossed paths with Rovio once before. In 2011 we designed and produced a huge 3D projection starring Angry Birds and the Nokia N8 that was shown at SXSW in Austin, Texas. It was a big hit and I guess the Rovio guys liked our style, since a full year later they asked for our help in launching the new Angry Birds Space website. We gladly accepted the challenge. Rovio had a pretty good idea of the content they wanted to show, everything else was up to us. The deadline was extremely tight as the new game (Angry Birds Space) was set to launch in a couple of weeks, but we wanted to see how far we could go with the concept. The project was extremely interesting for many reasons: working with Angry Birds is cool enough on its own and it's not every day you get to work on a website that will draw a multimillion global crowd immediately at launch."

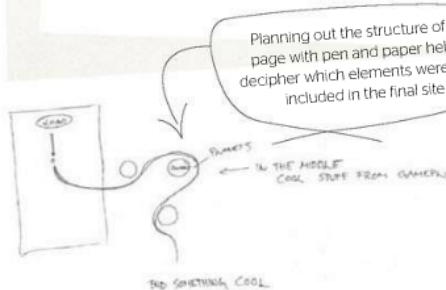
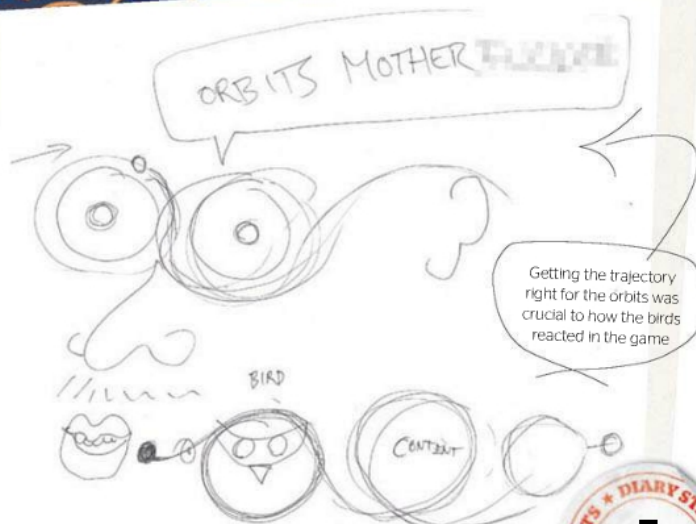
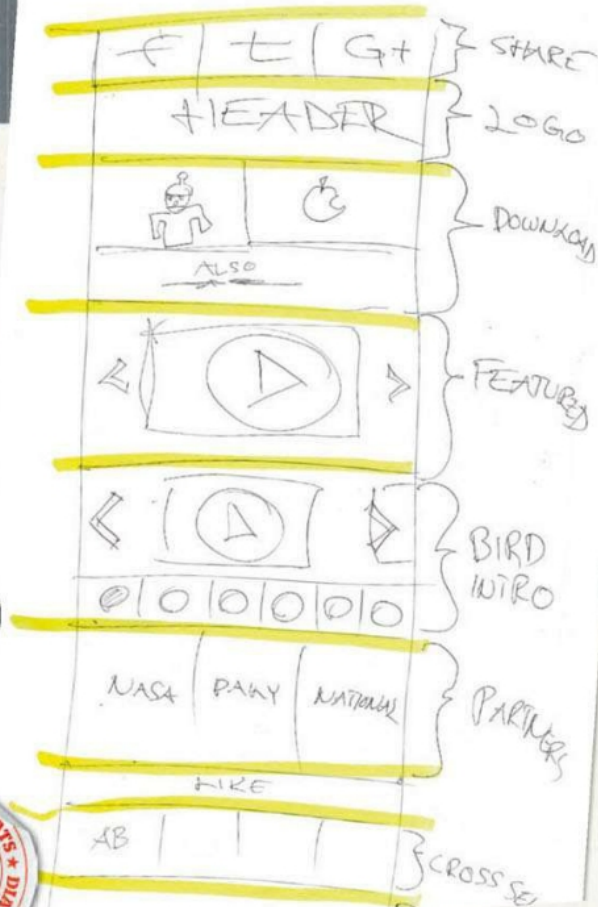


Tommi Niskanen,
art director

Joonas Virtanen,
producer

Lauri Kainulainen,
developer

Robin Pettersson, UX &
concept designer



1 Concept

Pen and paper played a key part in pre-planning: sketches stayed much the same until the project was complete

Robin Petterson and Tommi Niskanen: "After getting the brief we started to tear apart the core elements.

What is new, how does it stand out from the earlier games, what are the things that will get fans excited - and most of all, how could we bring those things into the design in a cool way? We also looked at it from a mobile perspective, since the traffic would be heavily mobile.

"We started to play with the idea that we would demo the gameplay and the new birds, and use that framework to bring the content into something that felt fresh and fluid like the game.

"With pen and paper we sketched a rough flight path of the bird going through the content and gathering momentum from the planets' orbit, and we realised the content could sit on the planets' surfaces. The core idea,

mechanics and even the path stayed almost the same from the initial sketches until the very end.

"We knew a lot of visitors would come from mobile, which made a mobile-first approach natural. However, we also wanted to have an excellent experience on the desktop and tablet version of the site. With all the different devices out there, we had to draw the line on who gets the premium experience: first-generation iPad versus the new iPad, IE6 versus Chrome, etc.

"In the end the mobile version of the site became the failsafe, and it helps with browser compatibility issues: since it was built so sturdily we can use it as the website for all incompatible browsers on the desktop side as well. Newer browsers and better-specced devices get a richer experience, but nobody loses anything on either side."

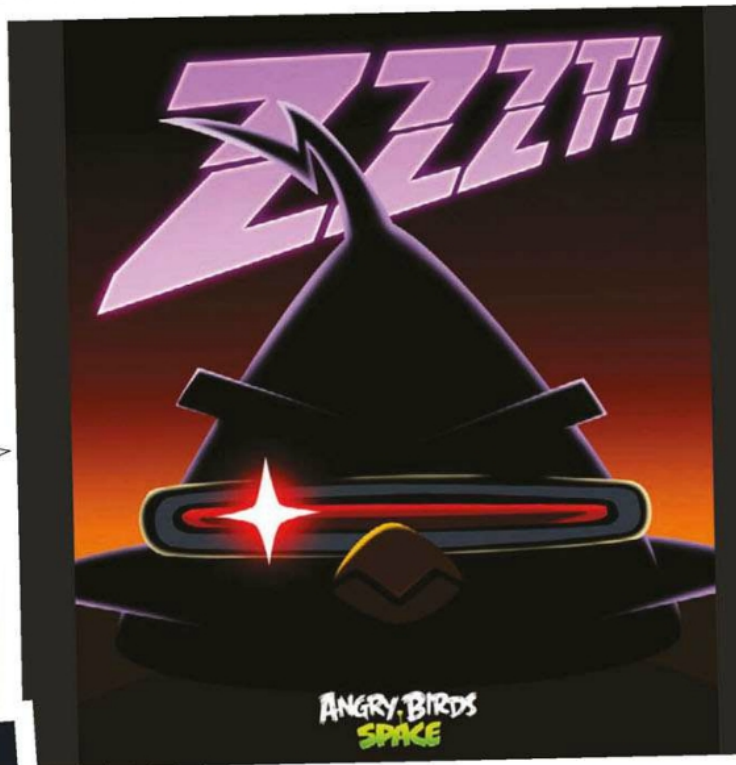
2 Design

A tight schedule, mobile-friendly considerations and a whole heap of assets from Rovio helped to define the design side of the Angry Bird Space project

Tommi Niskanen: "We got a lot of assets from Rovio (they even made an Angry Sheep for us and it was used on the site), which was awesome, and helped a lot because we were on a tight schedule. Other than that the art direction and all the visuals were handled on our side. I worked closely with the developers to create all the graphics in a way that would make their lives easier and keep the site as light as possible, but still make it look good."

Promotional content for the Angry Birds Space site had already been created by the game's designers. Whitesheep used these as inspiration for the site

The designers and thinkers at Rovio decided to create a comic strip to assist with promoting the latest version of the game. Each strip helps to sell the updated story



Angry Birds Space gets animated with this short promotional clip



3 Build The HTML implementation relied on pure code

Bézier curves, custom scrolling, triggered animations, optimisation, working with touch interfaces and lack of support in older browsers were just a few challenges White Sheep had to overcome

Lauri Kainulainen: "In the beginning the biggest challenge in development was to implement the custom scrolling functionality that allows the bird to fly around. For this, a JavaScript library was created to move the viewport and the bird on Bézier curves. Another challenge came from the triggered animations that happen when the bird hits a pig or bashes through a metal plate. While these would've

been very easy to create with technologies such as Flash, the HTML implementation relied on pure code-based animation. The final challenges were in optimisation and getting the site to work nicely with touch interfaces like the new iPads. In addition to the main site, a responsive mobile site was created for smaller devices and older browsers that lack support for CSS transformations."

Space was the only word needed to accompany the iconic red angry bird

A NASA video from a real astronaut on the ISS

Angry Birds Space

By Rovio Mobile Ltd.
Open iTunes to buy and download apps.



Description

#1 in 118 countries! Big thanks to all our fans!

"Interplanetary phenomenon worth every penny" - AppCrave

Rovio Mobile Ltd. Web Site Angry Birds Space Support

What's New in Version 1.1.0

A new moon rises and puts pigs in motion! If you thought it was there we are wrong... they're orbiting around the icy planets in these 10 NEW LEVELS!

£0.69

Category: Games
Updated: 25 April 2012
Version: 1.1.0
Size: 15.9 MB
Language: English
Developer: Rovio Mobile
© Rovio Entertainment Ltd.
Rated 4+

Requirements: Compatible with iPhone 3GS, iPhone 4, iPhone 4S, iPod touch (2nd generation), iPod touch (3rd generation) and iPad. Requires iOS 4.0 or later.

Customer Ratings

Current Version
★★★★★ 1321 Ratings
All Versions
★★★★★ 9568 Ratings

iPhone Screenshots



The launch

Joonas Virtanen: "For once I could say that marketing the finished product wasn't a challenge. Anticipation and excitement for the game were already in place, and immediately after launch the traffic numbers spiked up to the high heavens and have pretty much stayed there to this date. People love Angry Birds Space and thankfully they also love the website. After the launch several positive tweets complimenting the execution started to appear among the thousands of #angrybirdspace tweets. It was a nice reward for the hard work done in those fast couple weeks.

The site also picked up couple of nice awards pretty quickly: Angry Birds Space was featured as site of the day for the FWA and AWWWWards.



"Having our own little Angry Sheep on the site certainly did its job, too. It links to our agency's own site, and we are still seeing a steady stream of visitors coming here from the Angry Birds Space website months after the launch. Sheep and Birds go together it seems."



<pro file>

The science of sounds

Web Designer makes its way to Sweden's capital, Stockholm, to chat with the far from average music and sound production house DinahMoe. We talk about raising the bar for music and sound in interactive applications, Chrome experiments, and how it has Frank Zappa to thank for its name

who DinahMoe **what** An integrated music and sound production house **where** Östgötagatan 27, 116 25 Stockholm, Sweden
web www.dinahmoe.com



inahMoe is the world's first integrated music and sound production house. It specialises in music and sound for all interactive media, on all platforms, as well as for linear media such as film.

DinahMoe is responsible for all aspects of the soundtrack for a production, from concepts and pre-production, to implementation and testing. The company was founded in 2008 by music producer

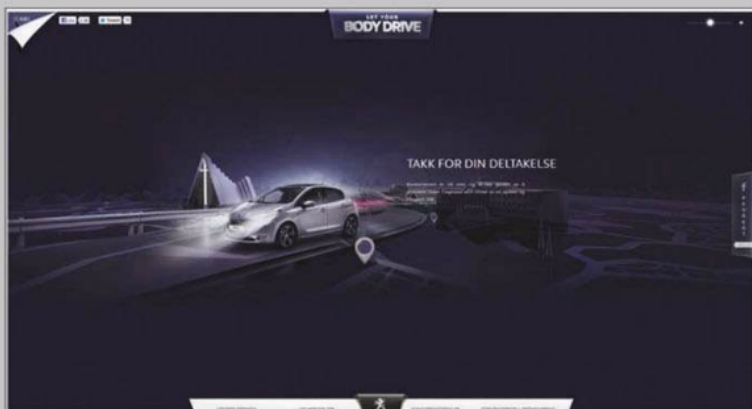
Johan Belin, who has run a successful sound production company for many years. Between 2000 and 2007 he started several internet-based ventures.

The goal with DinahMoe was to raise the bar for music and sound in interactive applications. The creative and quality reference was that of films, but with the added possibilities of interactivity. Interactive soundtracks were very far from their true potential.

Implementing sound is not a trivial task, which limits what you can do from a technical viewpoint. Developers often lack experience in sound design, while sound designers tend to know squat about interactivity.

Keyclients

Peugot, H&M, Vodafone, Canal+, IKEA



DinahMoe timeline

Established 2008
Founders Johan Belin

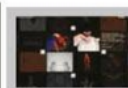
Number of employees
2

2008

This was the first larger project, Doritos Hotel 626, alongside the agency B-Reel.

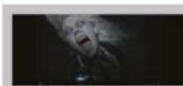


Adidas Teamgeist, with North Kingdom, for the 2010 World Cup.



Robyn Interactive Beat Machine allows fans to remix her music and video. Created with Mary Fagot.

2009



2010

Dark Ride was made with Stink Digital, winning the FWA People's Choice 2010.



DinahMoe has worked with the world's best digital production companies

Belin developed a work process and a technical solution that put the power of sound implementation in the hands of non-developers with production skills. The purpose of this framework was not to solve a technical problem, but a creative one. It constantly evolves to realise new ways of using music and sound.

DinahMoe has worked with some of the world's best digital production companies and agencies: North Kingdom, ACNE Production, B-Reel, Soleil Noir and Google to mention just a few. In March 2012 DinahMoe was inducted in the FWA Hall Of Fame.

DinahMoe is a relative newcomer to the interactive/digital industry. Belin gives an insight into how the agency was founded and how it has evolved:

"DinahMoe was founded in February 2008, and interactive director Erik Brattlöf joined in November. We were able to land some pretty big productions in the beginning, eg the Doritos Hotel 626 with B-Reel and I had hopes that we could grow quite fast, but then in the autumn of 2008 there was a global recession and everything stopped. All our prospective clients had to cut in their budgets and external costs come first, meaning us. We were lucky to find a really good creative relation with ACNE Production and have taken care of music and sound on almost all their digital productions since then. During 2009 we did our first productions with North Kingdom which also have evolved into a long-term creative relation.

The number and size of projects have been growing slowly, and in the autumn of 2010 Oscar Eriksson joined as tech lead. In 2011 we got some attention for a site we did for Swedish artist Robyn - Interactive Beat Machine, and even more for two Chrome experiments: ToneCraft, a 3D music tool, and Plink, a multiuser music experience. After that things have started moving in a faster pace. Production assistant Erik Lindell joined the team in the end of 2011. Right now we are eight people, some are freelance but with the intention to become a part of the team."

Behind every name is a story. Belin explains how he was looking for a name with energy, and a URL to match: "I wanted a name that had to do with energy in some way since the goal for the company was to drive things forward, to change the game. I fell for Dynamo. According to Wikipedia the word comes from the Greek word dynamis, meaning power. dynamo.com was of course not available but Frank



Christoffer Johansson
Intern



Erik Brattlöv
Interactive director



Erik Lindell
Web sound engineer



Oskar Eriksson
Developer

industry insight

Johan Belin
creative director/
founder,
DinahMoe



“If we do a Chrome only (and soon Safari too) then we can use the Web Audio API which is the best thing that has happened to interactive music and sound”



2011

Number of employees

3



The Nespresso Dhjana site with Soleil Noir blends four music pieces together well.



2012



Plink is a multiuser music experience that you can play online with friends or strangers.



Streaming video site with over-the-top NFA music.

Number of employees

4



Zappa came to the rescue with the NSWF track *DinahMoe Humm*. The URL dinahmoe.com was available so that settled it. I think for some companies the URL is really important, but we have completely spoiled that by choosing a name that nobody can spell!”

An agency’s web presence is a key tool for presenting its talents to the world. Belin explains its importance for adding case studies: “Since we do quite a lot of projects each year it is important to have a place where we can easily expose them. The work behind the scenes to create a good soundtrack can sometimes be quite elaborate, so we try to make case studies when there is something specific we want to highlight. We also use Vimeo for site captures and information material, and SoundCloud for music tracks. We use other channels such as Twitter and Facebook to drive traffic to the website.”

DinahMoe is all about sound, and its reputation attracts new clients. Belin explains how there is a huge

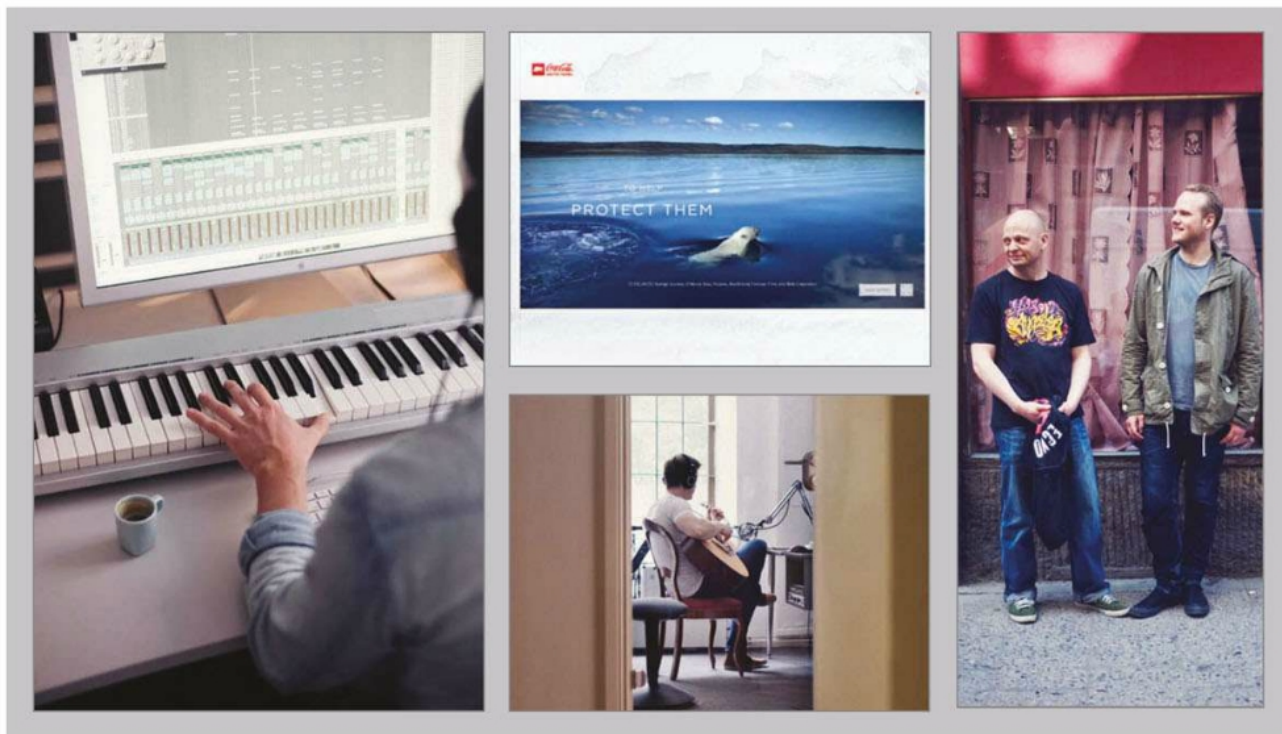
need for their services and how the agency needs to grow organically: “I think a lot of people know about us, and I know that some of them are just waiting for the right project to try working with us. Often our sales work is about giving them a call and that is enough to get some project rolling. We are still a small company and need to grow in an organic way, so we adapt the selling activities after this.

“I think there is a huge need for the services we offer. The general quality of sound tracks is slowly rising, which means that the production companies spend more and more time on implementing sound. The complexity of the implementation grows exponentially with the ambition, which pretty soon leads to a point where it is no longer feasible to implement without a framework of some kind. In our productions we often have 10 to 20 different layers of sound playing at the same time, each consisting of several simultaneous sounds.”

DinahMoe has worked with a host of big-name clients and is looking to create long-term relationships. Belin describes the projects the agency takes on: “We are looking for creative relationships that span over more than one project, and then it is important that we connect on more than one level. We are going to spend quite some time together, often under time pressure. Being able to have fun and enjoy the ride is important both internally and with our clients. We have had the pleasure of working with some of the most talented and creative people in the business. Many of them have become friends, and we are hoping to make more friends over the years.

“When we take on a new client it is some kind of commitment, some of the projects will be high profile, others will not. We do projects in all sizes, for all media.”

Belin reveals how a typical DinahMoe project unfolds, and how the different phases of a project affect the finished solution. “We are often involved in



🎵 The work process is a little different depending on the platform 🎵

the pitch phase when our client writes their treatment. In some projects there is already a clear idea for the music but more often there is a lot of room for new ideas. We get access to all available material and write a sound treatment that describes how music and sound can be used to make the production as good as possible. We give references to music and other productions to give an idea of the final result. We always try to push the boundaries by doing things that have not been done before, it could be small or large things, just something that makes this particular production unique.

"If the production includes music production, then the next step is to make a music draft for approval. We don't want to finalise the production until later so that we can fine tune everything based on how the production evolves. We have music producers in-house but also work with external producers and choose the best for each project.

Sometimes the music already exists, either as a released track or made for like a TV commercial. Then we get the material as separate tracks, (stems) so that

we can prepare the music for adaptive use. If possible we prefer to have direct contact with the producer so we can get the music delivered exactly the way we want. If it is music for a commercial then the music is far too short to be useful for a whole interactive experience. If we have a direct contact with the producer we produce additional material together with them, if not then we do it in the same style.

"Our main project phase starts when the interactive application exists in a first working version. Then we go through the application and write a document for what we need a developer at our client to add to the application. The work process is a little different depending on the platform, but the basics are the same. We send over an integration package with test sounds and get back an application that loads our framework and the sounds. We then work parallel to the development of the visuals and functions. When we update the sound we send files to be added to the main project, when they make updates we get back a new local copy. It is a very smooth process that minimizes dependencies on all levels.

Elements that need sound are things like videos, animations, transitions, user interface. Sound design for video is done traditionally but we never add any sound to the video itself. Instead we keep different types of sound - eg ambience, sync sound, voice over - separate, like the tracks in a Pro Tools session. We then mix the sounds in real-time. This allows us to use the sounds to cover transitions between different videos or when a video is stopped. If the sound is on the video it gets cut off abruptly, but we can make the transition exactly as we want, which gives a much more linear feeling for the user. Sound design where the sounds are going to be controlled interactively is a science of its own and often consists of lots of small files that are mixed, faded or pitched to give the impression of a single sound, like a car engine.

"We implement the sounds by connecting things that happen in the application to sound actions. Real-time sound control, like when a sound should follow the speed of a movement, requires a little coding to get the connection as physical as possible. Implementing music is a lot about how the music should transition between different sections, how the dynamics should follow what the user does, and where the user are in the story.

"Since our work most often is done alongside the rest of the development there will be quite a lot of fine tuning of the sounds to the final animations. Testing is

🌸 DinahMoe uses a combination of off-the-shelf and bespoke tools 🌸

done at all stages, as is mixing and other types of fine tuning.

"Involved in this process from our side are creatives, interaction designers, developers, sound designers and music producers."

As a specialist music and sound production house DinahMoe uses a combination of off-the-shelf and bespoke tools. Belin gives an insight to the production process: "The music and sound production is done with Pro Tools and Logic.

"The implementation is done with our own framework, which is based around events that tell us what is currently happening in the application. Let's say that there are two pages in an application, a main page and a sub-page. The developer adds one event, one line of code (for when you enter the main page) and one for the sub-page. We then use these events to trigger several actions. Let's say that the user goes from the main page to the sub page and we get the 'sub_page' event, this is what could happen:

- Fade out the sound ambience from the main page and fade in a new ambience.
- Change the music from the chorus to the verse play a transition sound effect.
- After five seconds lower the music and add in a voice-over.

"And when the user goes back we get the 'main_page' event we use to return to the previous state.

"The first time a developer works with us they often get very confused - they think they are going to start and stop sounds as they are used to do. But our way of working is so much easier for the developers."

Audio is an often forgotten element of the design and development process. Belin clarifies what music and sound has to offer: "Music and sound is all about emotions. If you remove the sound track from a movie it gets much harder to relate to and much less engaging. So music is at least 50 per cent of the experience. This is as true for a web experience as it is for a motion picture. The internet is still in its infancy so I expect lots of progress in this aspect in the future.

Belin goes on to describe how different technologies and platforms have a bearing on the end result. "We have developed a framework for the implementation of music and sound which makes most of our work platform agnostic. There are of course differences in capabilities. If we do a Chrome only project (and soon Safari too) then we can use the Web Audio API which is the best thing that has happened to interactive music and sound. The Web Audio API is a proposed W3C standard, so hopefully it will show up in all other browsers eventually."

Social media is an integral part of any digital campaign. Belin reveals how Twitter has generated a five-fold increase in visitors. "I think Facebook and Twitter are essential parts in the communication. Twitter has been by far the best channel to spread information about new projects. For example, Plink and ToneCraft has only been marketed with tweets from people who have tried them. Plink has had well over 300,000 unique visitors since launch without any other channel, which has generated a five-fold increase in visitors on our main site."

Mobile is a key component in the browsing experience, but it has very little relevance in DinahMoe projects, as Belin explains: "Our approach is platform agnostic, so our projects are quite easy to port for different devices. Mobile is at the moment a slightly higher threshold, but we are working on that."

Finally, an agency is no greater than the sum of the people who work for it. Belin reveals what DinahMoe want from anyone joining the new field of interactive music and sound. "In the beginning everybody needed to understand all parts of the production process which made it very hard to find suitable employees. Now, when we are growing this becomes less of a problem since all roles get more specialised. What we still have some problems finding is people with interactive experience of music and sound, simply because this is a very new field."

DINAHMOE

WEB.....www.dinahmoe.com
 FOUNDERS.....Johan Belin
 YEAR FOUNDED.....2008
 CURRENT EMPLOYEES.....8
 LOCATIONS.....Stockholm, Sweden

SERVICES

- > Concepting
- > Research
- > Music production
- > Sound design
- > Implementation

KEY PROJECT

ONLY - The Liberation

www.onlybecausewecan.com



The Liberation is an interactive movie experience consisting of four separate video parts with interactive sections in between, the length of which can vary. The user can pause the video at any time, which moves the user into a frozen universe where they can then explore the products.

The music is a specially adapted version of the Lune song *Let Go*. DinahMoe worked together with Lune's producer, Carl-Michael Herlófsson, to create the essential elements needed for the interactive experience.

DinahMoe's goal was to make a soundtrack that works in the interactive experience while still syncing perfectly to the linear parts. It combined longer sections of music, that needed to be tightly synced with the video, with more loop-like sections for the interactive parts (where it can't predict when the user decides to move on). DinahMoe made the frozen universe when you pause the experience play ambient music that is totally in sync with the rest of the sound track, and then when you continue the music just follows in sync with the video. A nice detail is that the voice will always finish the phrase when you pause. The result is a totally seamless soundtrack that follows the story whatever the user does.



Designer and developer blogs

Designer and developers are producing the best-looking and usable work on the



The lack of any background colour to contain page elements gives the impression of open spaces. This stops the viewer's eye getting distracted

Veerle's Blog

veerle.duoh.com

Development platform HTML, CSS, JavaScript

The fullscreen header boasts a beautiful array of colour that immediately adds charm to the page. The grey background complements the header almost perfectly, and provides the platform for colour delights. The two-column layout gives breathing space to help ensure a viewer's focus is singular. The homepage is finished with subtle shades and a vintage font.

Leftt

leftt.com

Development platform HTML, CSS, JavaScript

The vintage paper texture sets the tone, and the embossed logo only adds an air of completeness. The three-column layout and left sidebar instantly suggest a responsive design, and this is exactly what's on offer. The lack of any background colour to contain page elements gives the impression of open spaces. This stops the viewer's eye getting distracted.

CSS Karma

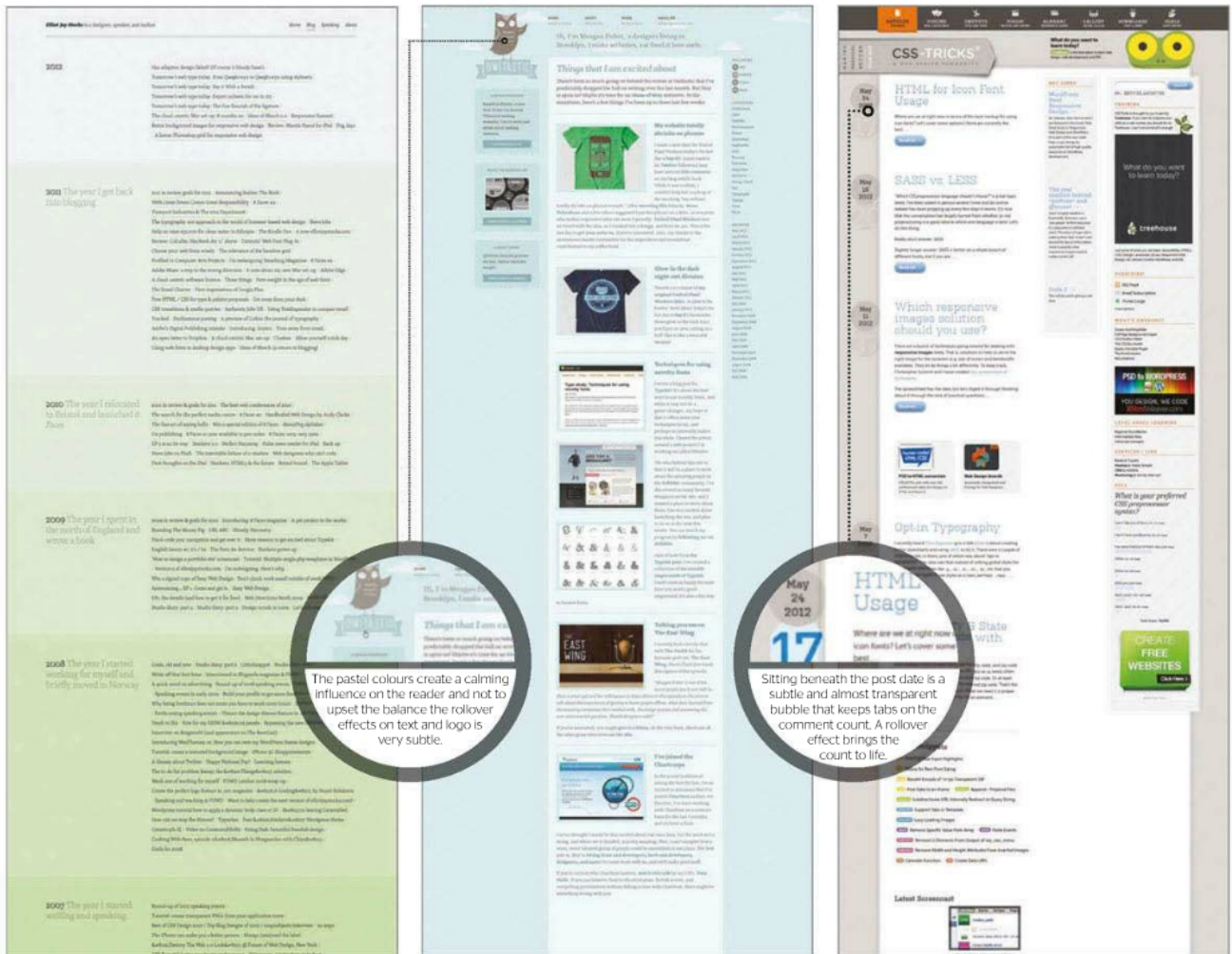
www.csskarma.com

Development platform HTML, CSS, JavaScript

The simplicity of this blog is where its charm lies. A simple textured background is accompanied by very few graphics, and another basic background image to create separation of content. Beyond the aesthetic it is the choice of font and the typography that grabs the user's attention. Different weights, sizes and colours create their own complementary design.

Get your site seen, or suggest a theme
Tweet a 140 with your blog's address directly to @WebDesignerMag
Email your suggestions to webdesigner@imagine-publishing.co.uk

web. Here we unveil six beautiful examples that truly typify the art of blog design



Elliot Jay Stocks

elliottjaystocks.com/blog

Development platform: **Harmony**

The first thing users notice is the total lack of images, but the simplicity, colours and subtle background texture all make themselves apparent. The background colour uses delicate shades that offer the perfect level of change to reiterate the message. The lack of images places the focus on the type, and again, simplicity and subtlety hold the key.

Owltastic

owltastic.com

Development platform: **WordPress**

The illustrative style and refined colour combinations are what give the homepage its ambience and impact: an air of calm permeates the page. The background texture, colour palette, font, typography and three-column layout work together to create a relaxed reading experience. The use of contrasting images adds a new dimension that focuses the readers eye on the main purpose: the content.

CSS Tricks

css-tricks.com

Development platform: **WordPress**

The layout of the site is blog-standard fare but it's the arrangement, responsive nature, textures and colours that demand respect. The graphical elements use an illustrative style and a common theme through the backgrounds and textures. The font family is used to great effect to strike the ideal balance between weighting and colour.

The Future of Fonts is Now

RICHARD RUTTER, TYPOGRAPHY EVANGELIST AND CO-FOUNDER OF THE WEB FONT SERVICE, FONTDECK TAKES A LOOK AT THE LATEST AND GREATEST TECHNIQUES AND TOOLS FOR WEB FONT AND TYPOGRAPHY GLORY

The past twelve months have been a vintage time for web typography. The web type revolution began in late 2009, but it is this past year which has seen a maturing of the discipline. All web browsers are proudly boasting their typographic capabilities as CSS3 continues to both evolve and stabilise. We've seen the arrival of some fantastic typefaces either optimised for, or specifically designed for the screen, and we've also seen some pretty good screens arrive on the market. But most of all, we've seen a growing confidence and finesse among web designers when it comes to using typography in increasingly striking and effective ways.

As web designers, we do all of our typographic work – our typesetting in particular – in CSS. But CSS is a layer that can be peeled away, in part or in whole. It's also a layer, not of definitive design directions, but of guidelines, hints and nudges. The web designer then, must be flexible. Your designs must be able to adapt to the environment of the reader, and the reader must be allowed to adapt the design to best fit their needs.

We are now at a point where web browsers are not just less broken than they were (although Internet Explorer 6 continues to nag and linger like a bad summer drain), they are more capable, supporting more and more CSS as the specifications grow and stabilise with the passing of time. One such advancement is the support of media queries, which gives designers a sniff of what medium the reader is using. In particular we can now know whether the reader is using a screen, and what size that screen is. Or to put it more accurately, we can send a different stylesheet to different sized screens. This is what we now know as responsive design.

For example, the following code snippet can be used to send a style sheet to a device with screen no bigger than 480px (such as a mobile phone):

```
001 <link rel="stylesheet" media="screen and
(max-device-width: 480px)" href="mobile.css"
type="text/css" />
```



The Clearflex Shopify theme has a responsive design which adapts to the screen size

And with that, we are able to provide different typesetting guidelines for small devices than for widescreen desktop screens (provided the reader's software supports media queries, of course). There will always be the need for designs to remain flexible and adaptive.

Until very recently, the typesetting recommendations that we were able to put into CSS were limited to those which might be familiar to a metal type compositor working in the Forties: a very small pool of typefaces, a modest set of alphanumeric characters and punctuation, bold and italic, some line spacing, margins and white space. Font sizes on the web may be infinite in range and granularity, but aside from that, there was little to suggest the web's digital nature. That has all, thankfully, started to change – particularly over the past year – and with it web designers' interest and competence in the typographic aspects of their work.

The implementation of web fonts across all major browsers was a game changer in many ways. Most of all, the ability for a web browser to use a font, not on the reader's machine, but downloaded on demand from a web server, provided solutions to many of the problems browsers have been struggling with.

Among those problems is the font-weight issue. Browsers have found it nigh on impossible to use any weight of a typeface other than regular or bold, despite the requirement to do so being specified since 1996 in CSS1. For example, to set a semibold weight a designer should be able to use font-weight:600 and to set an ultralight weight one would use font-weight:100. The first difficulty is that fonts with extended sets of weights are not widely distributed, but even if their installation could be more or less guaranteed (on a corporate network for example) browsers even now still ignore the CSS rule or choose the wrong weight.

Unless, that is, web fonts are used. With the web font @font-face rule, the semibold and the ultralight fonts are made available on a web server and explicitly labelled with the correct weights by the web designer. A simplified example:

```
001 @font-face {
002   font-family: Calluna;
003   src: url(Calluna-Semibold.woff);
004   font-weight:600;
005 }
```



L-R Calluna Sans regular, semibold and bold

The browser problems are even worse when it comes to choosing different widths of a typeface, such as condensed or expanded styles. In 1998 the font-stretch property was introduced to CSS to handle this. It took nine values from ultra-condensed to ultra-

100 Thin
200 Light
300 Book
400 Regular
500 Medium
600 DemiBold
700 Bold
800 ExtraBold
900 Heavy

The CSS font-weight property takes values of 100 to 900 as demonstrated by the Brokman superfamily

expanded. It's a sad fact that, 14 years later, it has never been successfully implemented.

Much of the problem lies with identifying which font within a family is designated ultra-condensed when it might actually be named super-narrow. And that's assuming the font is installed and can be identified as part of a font-family (font metadata can be very inconsistent).

So what is a browser to do when it fails to find the ultra-condensed style installed on a reader's machine? The answer is that it is supposed to look for the extra-condensed style; then the condensed; and failing those, it must choose the regular width (assuming that itself can be found). Our web designs must therefore be able to adapt to these situations. Fortunately web fonts come to the rescue again as they hugely increase the chances of that ultra-condensed font being used.

This time pragmatism dictates that we completely give up on the font-stretch property and just name the condensed font as such:

```
001 @font-face {
002   font-family: Proxima Nova Extra
Condensed;
003   src: url(ProximaNova-ExCon.woff);
004 }
```

Why pangolins dream of quiche
Why pangolins dream of
Why pangolins dre

From top to bottom: Three forms of Trilogy Sans, compressed, regular and expanded

Something else the early twentieth century hot metal compositor will be familiar with is ligatures, all nicely lined up on his Linotype keyboard.



The keyboard from a Fifties Linotype machine: notice that it includes ligatures

LAYOUT FUNDAMENTALS

"Good typography is invisible. In typography less is not always more; but it is usually better."

"You can make an ordinary font look good, and you can certainly make a good font look bad."

TYPE SIZE

When starting your layout, always start by setting body size.

Bigger is better, so start with the browser default (usually 16px). This

may look too big, but remember we read screens at arm's length, so relatively the text will be about the same size as this magazine, which you will be holding closer than your monitor.

Try out size scales for the contrast you'll need. Page hierarchies must be obvious, but don't always have to be achieved with scale - weight and colour can work equally well. Tim Brown's modular scale calculator can help here.

Modular Scale

16	px ideal text size
120	px important number
2.3 - perfect fifth	
Submit Query	

Modular Scale calculator
(modularscale.com)

LINE LENGTH

The optimum width for reading has traditionally been 45-75 characters. This is still true for the web, and works out at about 22-38ems (360 - 600px for 16px text). Ensure that your body text line length falls into this range. Because it is a range you can set your width as a percentage of window size to give more flexibility and allow for a responsive design approach.

LINE HEIGHT

Line height has a relationship with both measure and type size. The longer the line or the smaller the text, the more line spacing is required. There's no hard and fast rule, but body text will need a line height of at least 1.3em.

```
001 body {line-height:1.3em}
002 h1 {line-height:1.1em}
```

Many people say to use unitless line height. This is wrong (or at least lazy), as bigger text needs a smaller line height relative to the text size. Using EMS as a

In Which Phileas Fogg and Passepartout Accept Each Other, the One as Master, the Other as Man

Mr. Phileas Fogg died, in 1873, at No. 1, Saville Row, Burlington Gardens, the house in which Sheridan died in 1816. He was one of the more particular members of the Reform Club, though he seemed always to avoid attending

Smaller text needs more line height than larger type

unit of line-height (as in the above example) forces you to reset the line height for all elements with large text - this is definitely a good thing.

Ligatures help legibility and readability by replacing clashing pairs of letters with a specially designed character. Typically the terminal of an 'f' may clash with the dot of an 'i', so a ligature is used to prevent this. It has theoretically been possible to insert ligatures into words on web pages for years, but they have never seen the light of day - mostly because the widely distributed fonts on which we had to rely do not include (or need) them. That has changed now as web browsers finally take on technology introduced with Eighties desktop publishing. Welcome automatic ligature insertion.



The Microsoft ClearType font Candara includes an *fi* ligature, as shown above

The first fonts containing ligatures to be globally distributed were Microsoft's ClearType fonts. Ironically, Microsoft's current browser is not yet capable of automatic ligature insertion, but that's Internet Explorer for you. However, Firefox, Safari and Chrome are (as will Internet Explorer 10).

So-called 'common' ligatures are shown by default at all text sizes by Firefox running on Mac OS X, and from 20px upwards by Firefox on Windows. These vary by font, but usually include *fi*, *fl*, *ffi* and *ffi*. For Safari and Chrome, ligatures are off by default for performance reasons - this is especially pertinent to WebKit browsers running on less powerful devices like smartphones and some tablets. For text set at large sizes, where the lack of ligatures (and hence letter clashes) is more noticeable, you can turn ligatures on by using this rule:

```
001 h1 {
002   text-rendering: optimizeLegibility;
003 }
```

Technically speaking, text-rendering is an SVG property that is not defined in any CSS standard. However, Gecko and WebKit browsers let you apply this property to HTML.

Automatic ligature insertion is achieved through a font technology called OpenType, something that is very definitely inherently digital. Coincidentally, OpenType was introduced in 1996, the same year that CSS became a standard, however it took until CSS3 for OpenType features, including ligatures and many others, to be available to us for use on the web.

Most OpenType features can be controlled through the font-feature-settings property, which is currently supported by Firefox, Chrome/Win and Internet Explorer 10. The syntax is a bit unfriendly as it maps closely to the OpenType specification. Other easier-to-understand properties have been specified in CSS3, but these have not yet been implemented in current browsers.

This is how you can activate ligatures using font-feature-settings:

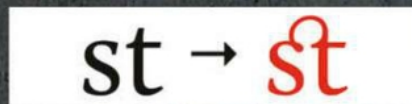
```
001 -moz-font-feature-settings: "liga=1";
002 -ms-font-feature-settings: "liga" 1;
003 -webkit-font-feature-settings: "liga" 1;
004 font-feature-settings: "liga" 1;
```

Note the subtle difference between the older Gecko syntax (for Firefox) and the other browsers which are the newer 'standard' syntax. Note that if you want to turn common ligatures off, you can replace the 1 with a 0.

You may have come across other ligatures, such as the 'looped st' combination. These less common substitutions are called discretionary ligatures and should be used - as the name suggests - with discretion (just in headings for example). You can turn on discretionary ligatures in addition to common ligatures as follows:

```
001 -moz-font-feature-settings: "liga=1,
    dlig=1";
002 font-feature-settings: "liga" 1, "dlig" 1;
```

(We've removed the other vendor prefixes for the sake of brevity).



Discretionary ligatures are included in Calluna

Specifying discretionary ligatures is definitely a case of progressive enhancement. It won't matter too much if users of less capable browsers don't get to see the discretionary ligatures, but modern browsers will be treated to a visual delight. On that note, another kind of variant available in some fonts is the swash alternative, where a more decorative character can be used to replace an ordinary one, often at the end of a word. For example:

Spiekermann

The swash alternates in Trilogy Fatface

```
001 <p>Spiekerman<span class="swsh">n</span></p>
002 .swsh {
003   -moz-font-feature-settings: "swsh=1";
004   font-feature-settings: "swsh" 1;
005 }
```


HOW TO CHOOSE THE RIGHT FONT FOR THE JOB

Picking which fonts to use in your design can be an art that takes many years to master. There are thousands of web fonts available now, and it takes time to build up a personal library of fonts you know well. But there is some science to it as well.

There are always some objective requirements for text. Deriving these can help you whittle down your shortlist of fonts. Ask yourself what the text will be used for; precisely how and where it will be used, and under what conditions?

CHARACTER SET

Firstly consider what character set will be required. Which countries' languages need to be supported? Some languages such as Slovenian require accents not always found in fonts (such as the diacritics in slovenščina) so make sure your fonts have the right characters for the job. If necessary try pasting accents into the type testers available on all good web font service websites.

SIZE SUITABILITY

Are you picking a font specifically for use at particularly large or small sizes – for example headings or captions? Consider (and test) whether the font sits nicely at those sizes. Will you have particular space constraints? Perhaps you will need to fit eye-catching text into a carousel, in which case you might look towards a font family with regular and condensed styles of the same typeface.

The Pangolin

A pangolin or scaly anteater is a mammal of the order Pholidota. Pangolins have large keratin scales covering their skin and are the only mammals with this adaptation.

Taken from Wikipedia

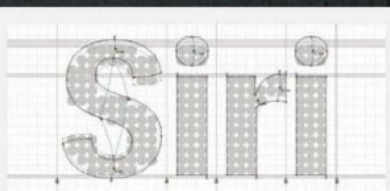
PT Sans is available in narrow and caption styles for large and small text respectively

MULTIPLE WEIGHTS AND ITALICS

It may be useful to look at superfamilies that contain fonts at many different weights. If you need to distinguish between many different heading levels, superfamilies can give you a certain amount of flexibility, and ensure consistency across different type sizes and treatments.

HINTING

If a significant proportion of the reading audience will be using versions of Internet Explorer older than 9, you may want your fonts to have been manually hinted. This process helps Windows take the vectors in font files and turn them into readable pixels on a screen. Smartphones and Macs use a different process which doesn't require hinting.



Hinting Siri Core in FontLab

Display of text on-screens, primarily Windows, can be improved with hints. Vectors (outlines) are rasterised to fit to pixels making up a screen – hints tweak which pixels are used to help stop lines breaking, or counters closing. Hints are done per letter, per size. Auto-hinting can be good, but manual or hand-hinting will almost always be better, but it is time-consuming and requires considerable technical skills. It's worth noting that hinting changes the shape of the letterforms. Mac OS X and the vast majority of smartphones (including iOS, Android and Windows Phone 7) and tablets ignore hinting, favouring instead to go for shape accuracy and compromise with a softer (some might say blurry) rendering.

OPENTYPE FEATURES

Consider whether you intend to make use of OpenType features. Check the font has the options you need, such as ligatures, small caps, old-style or tabular lining numerals, and so on.

SUITABILITY FOR PROLONGED READING

There are common features of a font's design which can indicate that a font might be good for body text – the main text of web page – particularly when that font will be used on a screen.

Screens are pretty crude at rendering text. Even the very best have resolutions a fraction of that which can be found on the cheapest LaserJet. Good screen fonts are designed with this in mind

CONTRAST

Contrast in a font's design can make for an easier reading experience, but too much contrast and the font will struggle to render well at small sizes. Too low and reading becomes tiring.

contrast
contrast

L-R: High contrast Bodoni, Low contrast Futura

WEB FONT SERVICES



• **Fontdeck** (fontdeck.com) The most popular independent service with exclusive typefaces



• **Typekit** (typekit.com) Now owned by Adobe



• **Webtype** (webtype.com) By the Font Bureau foundry, a modest collection of excellent fonts



• **WebInk** (webink.com) Made by Extensis, the people behind Suitcase Fusion



• **Typotheque** (typotheque.com) The first foundry-run service – very well optimised



• **Google Web Fonts** (google.com/webfonts) All free typefaces of varying quality



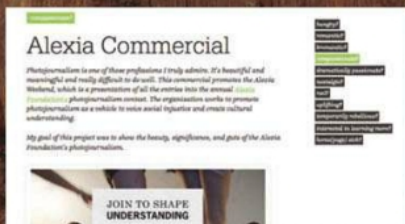
• **Fonts.com** (webfonts.fonts.com) From the font behemoth that is Monotype

WEB FONT GALLERY

Ten sites featuring great typography using web fonts from the Ten of the Best list



1 Do Lectures (dolectures.com) uses Rooney Web and Proxima Nova



2 Genevieve Tabios (imgenevieve.com) uses Ingeborg and URW Egyptianne Narrow



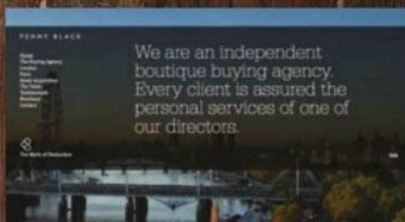
3 Avios (avios.com) use FS Joey



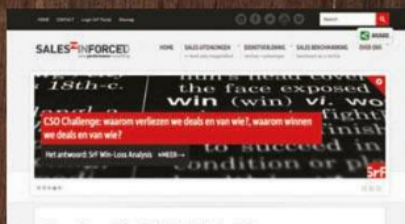
4 Aston Martin (astonmartin.com) uses Classico



5 Brent Riddell (brentiddell.com) uses Adso



6 Penny Black (pennyblackgroup.com) uses Serifa



7 Sales Reinforced (salesreinforced.com) uses Depot Web Condensed



8 Cusman (cushman.com) uses Cargo and Museo Slab



9 Waterleaf Architecture (waterleaf.com) uses URW Grotesk



10 Dropbox (dropbox.com) uses Open Sans

OPTICAL SIZES

Some typefaces include fonts designed for use at large sizes (usually suffixed 'Display') and fonts for use at small sizes (often suffixed 'Text'). A display font will typically have a higher contrast than the text face, and can also be slightly more compressed and more tightly spaced.

Occasionally the fonts can be very different, as with Abril. Abril Display is based the classic high contrast forms of a Didone, whereas Abril Text is more akin to an old-style slab serif. Yet the two work together beautifully when set at appropriate sizes.

The Pangolin

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From top to bottom: Din Display and Din Text, Abril Display and Abril Text, Siri and Siri Core. In all cases the Text style is clumsy when set large, and Display is too thin when set small

X-HEIGHT

X-height, perhaps more than any other facet, makes a difference to screen legibility. X-height refers to the ratio of the x to the ascenders (of letters like f and l). Generally a taller x-height works better on screen as it makes the font seem bigger. A lower x-height can still work depending on design of font, but a bigger x-height leaves more room for three-storey letters, particularly a and s.

APERTURES

An aperture refers to an opening into a letterform, such as in the letters a, c, e and s. A typeface with open apertures will make the text more readable.



Helvetica has closed apertures, whereas (L-R) Arial, LFT Etica, Baldo and Runda have open apertures

SHAPES

Matthew Carter (designer of Georgia) is often quoted as saying "Type is a beautiful group of letters, not a group of beautiful letters", but of course the actual shapes of the glyphs do make a huge difference. Inherently simple shapes like those in geometric sans serifs, and the industrial crudeness of slab serifs, work well on screens. To aid readability and understandability, you should also consider whether a typeface design differentiates between i, l and I, as well as 3 and 8, and O and 0.



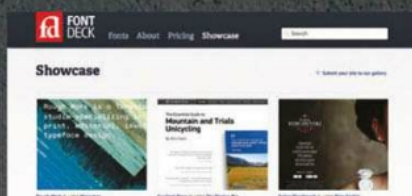
FS Me has good character differentiation whereas Helvetica doesn't

So when choosing a font for body text, look for typefaces with low contrast, display and text variants, a tall x-height, open apertures, simple and differentiated shapes.

OVERALL STYLE

Like all good design, font choice comes down to knowing your client and their audience. Some people prefer curvy swashes, some grungy scripts, and some go for bold and simple. For body text you'll have to reel in the curves and smooth out the grunge, but there will always be something suitable.

Spend time browsing the web font service websites. Go through their showcases and galleries to see the fonts in action. Use the favouriting functionality on Fontdeck and Typekit to build up a long-list of options. Read the font descriptions - type designers often have a particular use in mind when they designed the font.



Fontdeck's showcase

Also install the WhatFont bookmarklet. It's a great tool for finding out which fonts are being used on a website (and quite handy for debugging too).



WhatFont in action

Above all make sure the typeface doesn't communicate something you do not want to communicate. (Does a font from the Seventies really say what you want it to?) Remember there is no such thing as a neutral typeface - a typeface transmits neutrality and that's a message in itself.

Consider adjectives in the list below: pick the ones which suit your client (consider involving your client in this exercise). Then assess your long list of fonts accordingly. You can also use them as search terms on font sites, and when browsing by tag.

angular	fancy	powerful
approachable	fashionable	practical
architectural	feminine	resistant
blue collar	formal	sensible
boxy	friendly	sexy
carved	futuristic	simple
charming	geometric	slim
classic	humanist	soft
clean	industrial	sophisticated
comfortable	lively	strong
commercial	machined	sturdy
contemporary	masculine	technical
cool	modern	traditional
corporate	official	trustworthy
delicate	plain	universal
elegant	posh	young

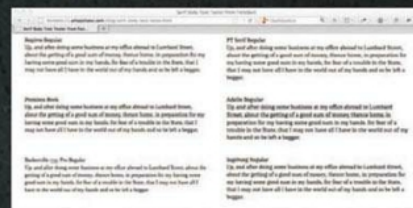
PAIRING FONTS

When it comes to pairing fonts, it's good to remember that opposites attract. If your fonts are too similar to each other, it seldom works. Consider pairing a flashy, extroverted font (display face) with an understated, introverted font (text face).

If you are considering using more than one typeface, ask yourself why. Lots of typefaces can be like lots of voices - too many and you have a cacophony - all shouting against each other. Can the contrast be achieved with different weights and sizes of the same font? Perhaps you feel really large headings are required, in which case a more condensed font will be required. Maybe you want image captions to be small and unobtrusive, in which case a simple sans serif may be the way to go.

TEST, TEST AND TEST AGAIN

For body text in particular, create a specimen page where you can compare different fonts side-by-side and see how they work together. Fontdeck has created a tool which automatically creates this based on your font preferences (see bit.ly/JIBJVP)



Serif and sans automatic type testers created by Fontdeck

A BRIGHT FUTURE

Higher resolution reading environments and rapidly improving software mean that small typographic details in web design will count more as technology marches on. It means web designers can, and should, offer different and more detailed typesetting recommendations in stylesheets. The future is a bright one for typography on the web.

TEN OF THE BEST SERIF:

- 1 Abril Text (Fontdeck, Typekit & WebINK)
- 2 Adelle (Fontdeck, Typekit & WebINK)
- 3 Adriane Text (Fontdeck)
- 4 Brioni Text (Typotheque)
- 5 Freight Text (Typekit)
- 6 Ingeborg (Fontdeck)
- 7 Magneta (Fontdeck)
- 8 Premiéra (Fontdeck)
- 9 Regime (Fontdeck)
- 10 Rooney Web (Typekit, WebINK)

SANS:

- 1 Akagi (Fontdeck)
- 2 Benton Sans (WebType)
- 3 Depot New Web (Fontdeck, Typekit, WebINK)
- 4 Frank (Fontdeck)
- 5 FS Me (Fontdeck)
- 6 LFT Etica (Fontdeck, Typekit, WebINK)
- 7 Open Sans (Google Web Fonts)
- 8 Runda (Fontdeck, Typekit)
- 9 Siri Core (Fontdeck)
- 10 URW Grotesk (Fontdeck)

DISPLAY:

- 1 Aperçu (Fontdeck)
- 2 Adso (Fontdeck)
- 3 Classico (Fontdeck)
- 4 Trilogy Fatface (Fontdeck)
- 5 Strangelove Next (Fontdeck)
- 6 Cabernet (Fontdeck)
- 7 Serifa (Fontdeck)
- 8 Inluik (Fontdeck)
- 9 Cargo (Fontdeck, WebINK)
- 10 FS Joey (Fontdeck)

Decouple source order and design with FlexBox

Entirely decoupling source order from style has always been a challenge, but CSS3 FlexBox solves the problem

tools | HTML5, CSS3, dabblet.com
Expert Ben Frain



When developing a website, we've all encountered occasions when the design can only realistically be achieved, code-wise, by opting for an unfavourable source order. Typically, we want the source code to favour the main content before

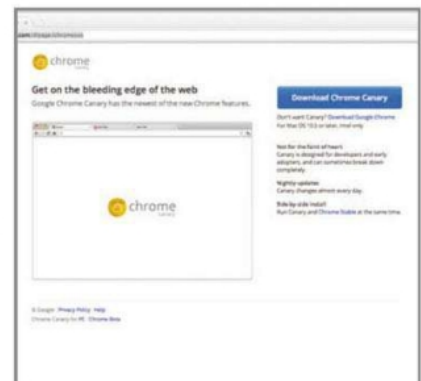
tangentially related content like sidebars.

However, practically, it isn't always possible and we find ourselves selling our souls to the PSD we work from, to attain what the visual design requires.

Thankfully, as this is such a common problem, there's a CSS module being worked on that should alleviate our troubles moving forward. The CSS Flexible Box Layout aims to make a number of CSS-based layouts far simpler. It isn't the first time that FlexBox has made an appearance. You may have heard or read about it before, but it's had a significant overhaul of late, and as such, it's time to get reacquainted.



“The Flexible Box Layout aims to make layouts simpler”



When can I use... **Flexbox** **Flexbox** **Flexbox**

Compatibility table for support of HTML5, CSS3, and more in desktop and mobile browsers.

Method of identifying elements in HTML or CSS: [HTML](#) [CSS](#) [HTML5](#) [CSS3](#) [HTML5 and CSS3](#)

Method of identifying elements in HTML or CSS: [HTML](#) [CSS](#) [HTML5](#) [CSS3](#) [HTML5 and CSS3](#)

Method of identifying elements in HTML or CSS: [HTML](#) [CSS](#) [HTML5](#) [CSS3](#) [HTML5 and CSS3](#)

Browser	Version	Support	Notes
Chrome	21.0	Partial	Supports flexbox, but not flex-wrap.
Firefox	19.0	Partial	Supports flexbox, but not flex-wrap.
Safari	5.1	Partial	Supports flexbox, but not flex-wrap.
Opera	11.6	Partial	Supports flexbox, but not flex-wrap.
Internet Explorer	10.0	Partial	Supports flexbox, but not flex-wrap.
Android	4.0	Partial	Supports flexbox, but not flex-wrap.
BlackBerry	10.0	Partial	Supports flexbox, but not flex-wrap.
Windows Phone	8.0	Partial	Supports flexbox, but not flex-wrap.

01 Understand browser support

Head over to caniuse.com and type 'FlexBox' in the search field to see the current level of browser support. At present, Google's Chrome is the only browser even partially supporting the new version of the specification (we're using v19 here). Other browsers showing partial support are typically using the deprecated version. To continue along, get v19 onwards of Chrome, or the latest development or experimental version.

02 Get Chrome Canary

The latest iteration of FlexBox isn't supported in most browsers (yet). When test driving new CSS features, it sometimes helps to have Google's Chrome Canary. It's an experimental release of the Chrome browser that has the latest features baked in for us to play with. You can get it here: tools.google.com/dlpage/chromesxs and it will play happily alongside an existing version of Chrome.

Decouple source order and design with FlexBox

03 Check the spec

Because the latest FlexBox specification is being actively worked on, it's worth checking what's changed. Here, we are using the version dated 22 March 2012 (www.w3.org/TR/css3-FlexBox). It's worth knowing that a future indication of possible changes would be in the latest Editor's Draft (dev.w3.org/csswg/css3-flexbox).

**04 Existing layout modes**

The existing CSS2.1 specification provides four layout modes: block, inline, table and position. We've used these over the years in addition to wrestle layouts to our will. Despite our best efforts, however, there are times when the existing layout modes just don't suffice.

```
001 .block {
002     display: block;
003 }
004 .inline {
005     display: inline;
006 }
007 .table {
008     .display: table;
009 }
010 .position {
011     position: relative;
012 }
```

05 Enter the FlexBox

FlexBox (and Inline-flexbox) is effectively intended to be a fifth layout mode. The contents of a FlexBox can be laid out from left, right, top or bottom and the display order can be entirely independent from the source order. Furthermore, FlexBoxes, as their names imply, can flex to the available space.

```
001 . FlexBox {
002     display: FlexBox;
003 }
004 ..inline-FlexBox {
005     idisplay: inline-FlexBox;
006 }
```

Tweaking for viewports**01** _____ Set a media query range

If we want to adjust the effective source order for a page using FlexBox, first it's necessary to make a media query. In this instance we'll opt for one based on viewport width.

```
001 @media screen and (max-width:
002 910px) {
003     /* styles go here */
004 }
```

02 _____ Re-order the FlexBox items

Now, using the flex-order property, adjust the value to the desired source order at each specific breakpoint. To prevent anomalies, ensure that each element within a FlexBox is set a flex-order.

```
001 @media screen and (max-width:
002 910px) {
003     footer {
004         flex-order: ;
005 }
```

03 _____ Tweak to suit

Obviously, there will be other properties to tweak at different viewports to keep the design working, besides just the sort order. Typically, font sizing, margins, padding and width will need attention.

```
001 @media screen and (max-width:
002 910px) {
003     header {
004         flex-order: 5;
005         fontsize: 0.7em;
006         margin-top: 20px;
007 }
```

**06 Our first FlexBox**

Let's start with an example, similar to the one in the W3C spec: a list of navigation items that will span across the viewport. The markup is a standard unordered list and five list items. We've just used an icon font to make things more visual. You can view the example online at: dabblet.com/gist/2793459.

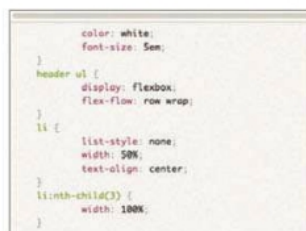
**07 Make it span**

The flex-wrap property makes it simple to ensure items span multiple lines. Let's suppose we want to make two columns from these list items. To do that using FlexBox we can set the list items to 50% width and add flex-wrap: wrap; to the unordered list. Here's that example online: dabblet.com/gist/2793549.

Test drive with dabblet
Want to quickly try out new browser and specification features? Use dabblet.com. It allows markup and CSS to be entered, displayed visually and saved as github.com 'gists'.

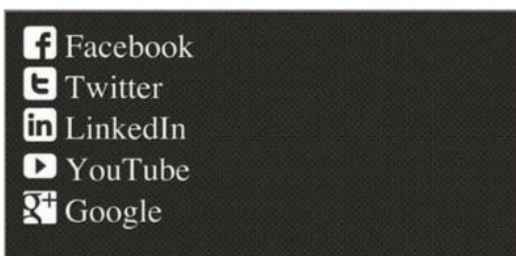
08 Widths are respected

It's still possible to alter the width on flex-items within a FlexBox. Here we've set the third item so that it has a width of 100%, so the first and last two list items take up 50% and the third takes 100%, placing it in the middle of everything. Note that float and clear have no effect when using a FlexBox.

**09 Understanding flex-direction**

FlexBox makes it simple to alter the direction of elements with the flex-direction property. This can accept the following values: row, row-reverse, column and column-reverse.

With our same markup structure it's therefore simple to make our list vertical by using flex-direction: column;. The reverse options stack items in the opposite order. Have a play: dabblet.com/gist/2793598.



Decouple source order and design with FlexBox

10 Flex-flow property

We've looked at flex-direction and flex-wrap – but these two properties can be combined using flex-flow. So as an example, let's say we wanted our list items to span multiple wrapping rows, backwards. We can just use flex-flow: row wrap-reverse. You don't have to declare both the flex-direction and flex-wrap, either will work alone, eg flex-flow: column.

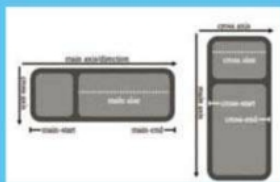
```

}
header {
  color: white;
  font-size: 5em;
}
header ul {
  display: flexbox;
  flex-flow: row wrap-reverse;
  width: 100%;
}
li {
  list-style: none;
  width: 50%;
}

```

Get to grips with the FlexBox box model

The FlexBox layout model is described in the specification as being agnostic; it doesn't care about the way we traditionally lay blocks out (block for vertical, inline-block for horizontal) so it's important to understand the terminology. The main-axis refers to the direction the child elements will go in. By default, on a normal left to right page this will be left to right. The main-size refers to the length of that axis, the main-axis begins at the main-start and ends with the main-end. Opposing the main-axis is the cross-axis, which works with the same conventions in the opposite direction. Typically this is useful to know when using the flex-direction property where row (and row-reverse) are used to lay things out horizontally as a row, and column (and column-reverse) are used to lay things out vertically as a column.



11 Understanding flex-order

The flex-order property allows us to change the order in which things are displayed. Consider first the order of our markup: Facebook, Twitter, LinkedIn, YouTube and then Google. By using flex-order:1, flex-order: 2, etc, on each of the list items we can alter their position at will, regardless of the source order.

```

1 {data-icon="f"} {
  flex-order: 5;
}
1 {data-icon="t"} {
  flex-order: 4;
}
1 {data-icon="l"} {
  flex-order: 3;
}
1 {data-icon="y"} {
  flex-order: 2;
}
1 {data-icon="g"} {
  flex-order: 1;
}

```

13 The flex-pack property

The flex-pack property accepts one of five values: start, end, center, justify and distribute. We can use these like a text-align to control how elements are 'packed' within their FlexBox container. While justify and distribute initially appear similar, note that justify butts the end items to the end of the container.

```

color: white;
font-size: 3em;
}
header ul {
  display: flexbox;
  flex-flow: row wrap;
  flex-pack: justify;
  margin: 0px;
  padding: 0px;
}
li {
  list-style: none;
}

```

12 Flex property in flux

There are currently some discrepancies between the editor's draft and working draft of the Flex property, and neither works consistently in Chrome or Chrome Canary at the time of writing. Theoretically, the Flex property should be used to set a ratio along with a preferred length so that elements can grow or shrink relative to other elements. One for the future!

```

text-shadow: 2px 2px 0px #000;
}
header {
  color: white;
  font-size: 3em;
}
header ul {
  display: flexbox;
}
li {
  list-style: none;
  flex: 1 auto;
  padding-right: 10px;
}

```



14 No floating

With FlexBox, floats are unnecessary. To control a typical layout, it's possible to do it with width and flex-order. Create a document (or dabblet) with a header, navigation, main content div, sidebar (aside) and footer. Set display to flex-box and flex-flow to row wrap, and then set widths for the elements. They float to where you would expect, but without a float declaration.

```

dabblet {
  flex-direction: row;
  flex-wrap: wrap;
}
main {
  flex-order: 3;
  width: 70%;
  padding-right: 2em;
  font-size: 1.2em;
  line-height: 1.5em;
  flex-item-align: end;
}
aside {
  background-color: orange;
  flex-order: 4;
  width: 20%;
  padding: 10px;
  border-radius: 8px;
  border: 4px solid #777;
  color: #000;
}

```

Background gradients with CSS3

Add a little background magic courtesy of CSS3. Just copy and paste a pattern of your choice: lea.verou.me/css3patterns.

15 Aligning elements

There will have been plenty of occasions when aligning content within a containing element meant resorting to awful hacks and some choice expletives. Despite the seemingly alien terminology, cross-axis alignment allows this to be achieved. Choose an element within the flex-box and add flex-item-align: end;

16 Further alignment

It's possible to align individual FlexBox items with start, end, center, stretch and baseline. It may seem the effect is the same as text-alignment and vertical-alignment, but remember that as a FlexBox can go in any direction, the alignment property is quite powerful. Stretch can be used to make an element fill its entire container. No more faux columns!



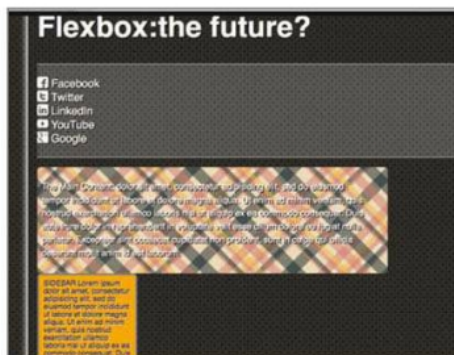
17 Viewport specific

Armed with our FlexBox knowledge, we now have the means to alter the entire layout and order that elements appear on a page. For example, using these alongside media queries means anything can appear anywhere at whatever visual breakpoint we need. Perhaps moving the content above the navigation and header for thinner viewports?



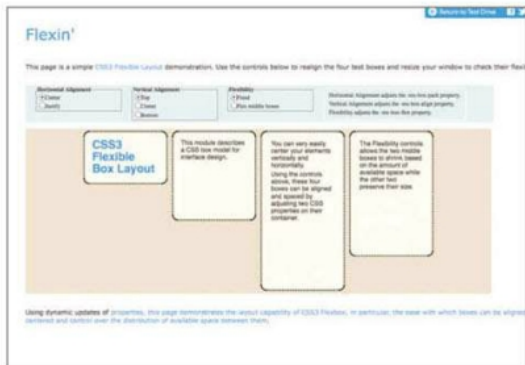
18 A cautionary tale

The sad fact is that on a non-supporting browser, FlexBox fails miserably. Fire up your FlexBox-based CSS layout in such a browser and weep. If you'd like to use it now, it would be possible to fork the CSS code using Modernizr and supply one FlexBox style layout with a .no-FlexBox prefix and a FlexBox-oriented one without.



19 For specific applications

If you're primarily developing for a specific platform, and it supports one of the prior versions of the FlexBox specification, there's nothing to stop you using it. Prior versions were quite different and used differing terminology but enjoyed similar functionality. There are also more resources showcasing its ability, including one from Microsoft: bit.ly/hMr3zt.



20 The future

Once support for FlexBox settles, we'll have a simple, CSS-based method of easily changing the source order (visually) of a page's elements. It will also make many typical CSS layouts far simpler to achieve (without workarounds and hacks) and negate our current reliance on float properties in those serious times of need.



Responsive HTML5 forms

awesome forms!

First Name *

 ✔

Last Name *

 ✔

Email address *

 !

Service Start Date

 ✔

How many team members will you share with?

 ✔

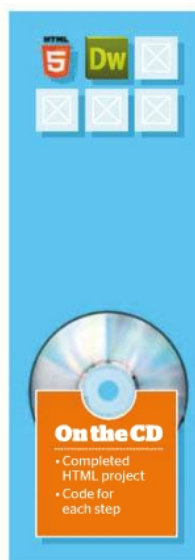
☒ I have read and agree to the terms and conditions

CSS3 effects

Create stylish, responsive HTML5 forms without JS

Our reliance on JavaScript will decrease as HTML5 is embraced

tools | tech | trends JavaScript, HTML5, text editor
expert Sam Hampton-Smith



JavaScript has helped turn the web from a static experience into a rich interactive tool that provides handy feedback with almost tactile qualities. As a universally adopted standard, it's a great way to ensure your visitors benefit from the best possible experience, whether you're creating animated slideshows or complex web apps.

When it comes to forms, JavaScript is most commonly used to provide feedback to the user while they enter data, or to create user-friendly controls that ensure valid data is input. This is all well and good, but there tends to be a lot of code required just to provide some basic validation or input masking.

HTML5 seeks to address this problem by introducing new form input types that allow us to pass the basic validation, and input widgets over to the browser without relying on external scripts. In this tutorial we're going to use these new inputs to create a responsive design that provides user cues and feedback, along with simple validation, to reduce the need for JavaScript.

Create stylish, responsive HTML5 forms without JS



01 Basic HTML

As ever, we need to start by creating a basic HTML page. We're using a fully HTML5-compliant document here, and we've put in place <header>, <article> and <footer> sections inside our body tag ready for content. Set up a link to an external stylesheet in the head section, and put an <h1> heading inside the header section ready for styling.



02 Basic CSS

Create your stylesheet document and assign some basic styles for the page. We've used a repeating textured background, a little ribbon graphic that repeats for the header and footer sections, and we've also installed a Google Web Font to make our heading look a bit fancier. We used Kuler (kuler.adobe.com) to create the colour palette for our page design.



03 The form

Create a form inside the <article> element. This needs to consist of the opening and closing form tags, as well as a series of form fields and labels. We've created five different input fields for data, plus a checkbox and a submit button. Each element has a corresponding <label> associated with it. Add some CSS styles to suit your design.



04 Form fields

Our input fields are all set to type="text", with the exception of the checkbox and submit button. Up until HTML5, if you wanted users to submit text you only had the choice of text or textarea as input types, but we're going to use a new type for the email field - type="email". Put that in place and notice that nothing appears to change upon loading your page.



05 The required marker

We can let the web browser know that a field is required by adding the required attribute to the <input> tag. Put this in place for any fields that are necessary for your application (we've added a required marker to the name and email fields). Now that we've got the required marker, we can use some new CSS pseudo classes to apply dynamic styling to these elements.



06 New CSS pseudo classes

New to CSS with the advent of HTML5 is the ability to target invalid and valid form fields. These pseudo classes are active depending upon the state of a form field - if it meets the required stipulations, fields will be 'valid', if not - 'invalid'. Add some code to your stylesheet to apply different backgrounds to input.valid and input.invalid



07 Input validation

You'll notice that if you apply the required marker to the text elements for the First Name and Last Name fields, they become valid as soon as you enter some text. The Email address field only becomes valid once you've entered a properly formatted email address. However, this is your web browser applying validation for you - automatically!



08 Placeholder text

It's good from a usability point of view to give the person completing the form some cues to help them see what kind of information you're looking for. The placeholder attribute allows you to show this easily, and placeholder text is automatically styled to show that it's a hint rather than actual data. Add placeholder="your hint" attributes to each of your fields.



09 Other field types

We're not limited to type="email" for form fields. Let's make the date field work for us using the new HTML5 type="date" field. Again this renders like a normal text field, but depending upon the browser you use you'll see a browser control for selecting different dates. In Safari we get an up/down arrow that allows us to scroll through dates.



Dealing with non-compliant browsers

As web designers we've got to deal with how our page should react on older, as well as the most recent, software. This has become easier in recent years with JavaScript solutions that target more antiquated browsers.

Modernizr is a popular solution, as it allows you to identify features supported rather than specific browsers. So, you can target individual features of HTML and CSS, and provide a fallback based on the browser's ability to render them.

This means you can experiment with new HTML5 and CSS3 features without worrying about your page breaking, or rendering badly.

You can add Modernizr to your page by linking to the script from the `<head>` section. Download from modernizr.com. Include it and go!

Modernizr's site enables you to configure the script to your needs, so you can build a custom version that only checks for features you're using.

Once the script has run, a series of classes will be applied to the body element of your page. Each class refers to a feature and is added either with the feature name - eg `canvas` - or prefixed with `no-` if the feature isn't supported - eg `no-canvas`. This allows you to add simple CSS styling to deal with browsers that don't support specific features using the syntax:

```
001 #element { /* styles for
    browsers that support the
    feature */ }
002
003 .no-canvas #element { /*
    styles for browsers that don't
    support the feature */ }
```

As the script simply adds CSS classes, you can use the power of scripting libraries such as jQuery to easily target and respond to non-compliant browsers with the same syntax.

10 Your number's up

Similarly we can set the team members field to `type="number"`. This restricts entry to a digit only, and the browser will add user controls to help page between numbers automatically. Each of these field types is making it easier for us to control the data that's entered into the form, and remember that each one is being automatically validated for us.

12 More styling

Add further cues to the form to help the user, such as `input:focus` to highlight the currently selected field. You can also use the `input[type=date]` syntax to selectively style the individual input types. This is useful for removing styles as well as adding them. Use this syntax to target the submit button with `input[type=submit] { ... }`

14 Next steps

As HTML5 isn't yet universally supported, you'll still need to target those pesky older browsers and provide fallback validation using JavaScript. Luckily, older browsers will ignore `type="date"`, `type="email"` and so on, rendering these fields as regular text input fields. Use the Modernizr script (modernizr.com) to identify and target non-compliant browsers.

11 Set a range

On the number field we want to prevent silly answers such as -1. To set a range of acceptable values we can use the `min` and `max` attributes on our `<input>` field. Add `min="0"` and `max="10"` to your tag and reload the page to see the effect this has; we can no longer enter a value of 11 or -1 into the field.

13 CSS animations

Add a final flourish by creating a CSS animation for the scale of the submit button when the user moves their mouse over the top of the button. This helps make the button feel more active to the user, and adds a little panache to our final design to boot. Test in your browser, and don't forget to use vendor prefixes to target each browser as required.

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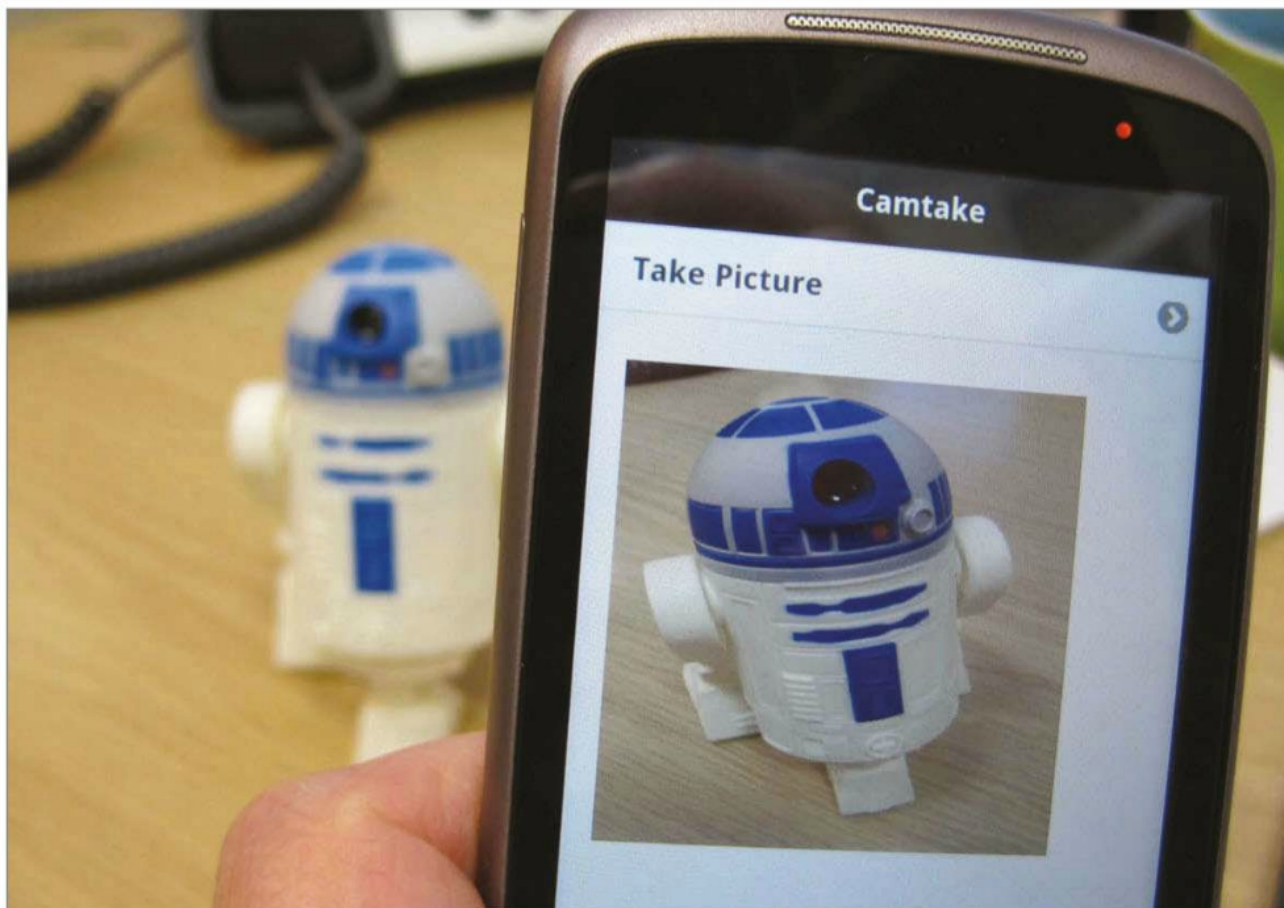
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Create native mobile apps with CS6 PhoneGap

Dreamweaver CS6 and the integration of PhoneGap Build make it easy

tools | tech | trends Dreamweaver CS6, Photoshop
expert Mark Shufflebottom



PhoneGap has become a well-used tool in allowing web designers and developers to quickly translate their skills over to app design. PhoneGap was recently acquired by Adobe and has been renamed as Apache Cordova, but at present their cloud-based service, PhoneGap Build, still retains the name. With

the new release of Dreamweaver CS6, Adobe has been quick to leverage the power of the PhoneGap Build service into the software. In case you are not familiar with PhoneGap Build, it is an online service that allows you to upload an entire HTML5 app as a ZIP file and it will, in return, build apps for Android, Blackberry, webOS, Symbian, and if you have a provisioning profile, iOS as well. What's great about this service is that you don't have to install any of those SDK's on your computer and you get to build mobile apps that take advantage of the native phone's functionality. In this tutorial we are going to show you how to work with the phone's camera.



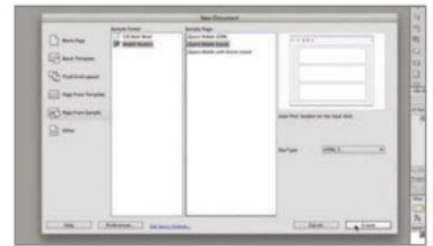
01 Get Dreamweaver

To start you'll need the latest version of Dreamweaver CS6. A demo can be downloaded from www.adobe.com/uk/products/dreamweaver.html. In the panel on the right-hand side of the screen click Try and then follow the instructions to download. Once downloaded, install the software and launch it.



02 Define a site

On your desktop or somewhere easy to find, create a new folder and name it 'mobile'. In Dreamweaver, go to Site>Manage Sites and in the pop-up window click the New Site button. Name the site 'Camtake' and browse for the mobile folder that we just created. That's the site defined, so click Save, then Done.



03 Create the page

To start the project we need to create a new page. Go to File>New and in the dialogue box click Page from Sample, Mobile Starters and jQuery Mobile (Local). This will create a basic jQuery Mobile app that will be the start of our project, so click the Create button to apply this template.



04 Get the view

Save the page as 'index.html' into the folder we created in step 2. You will be prompted to save local copies of files; accept this. Make sure your view is set to split and change the view to 320 x 480 in the bottom of the design view. Click the Live button to see a working preview in the design window.



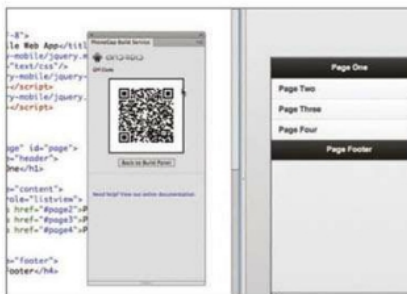
05 Create a PhoneGap Build account

Dreamweaver uses a WebKit browser to display your content. Now switch to your browser and visit build.phonegap.com. Click on the Register button, and then sign in with your Adobe ID. Finally click the terms and conditions check boxes and hit the Sign In button.



06 Open Build Panel

Back in Dreamweaver, go to the Site menu and choose PhoneGap Build Service>PhoneGap Build Service - yes, the menus are labelled the same! A new panel appears on your screen that prompts you to log in with your username and password that you set up in the previous step. Then click the Continue button under Create New Project.



07 A little patience

You will be taken to a new screen in the panel and there will be several builds such as Symbian, webOS, Blackberry, Android and iOS. It'll take a few moments for them all to build, and iOS will fail unless you upload a provisioning profile to the Build site. Click the Android QR code and you'll be taken to a larger version of it.

Build icons explained



01 Emulate application

In the Build Service panel there are three icons that appear, the first of these is Emulate, this allows you to run the project on your computer if you have the emulator installed.



02 View QR Code

This is the icon you will use most of the time, because it makes the job of getting the app onto the device to test so much easier than if you were to transfer files from a computer.



03 Download the application

The final icon, which is the down-facing arrow, allows the built application to be downloaded to the computer so you can transfer the file to the device manually.



Going further with PhoneGap

At first it might seem like there is some sort of secret knowledge needed to become fluent with PhoneGap, but all the information for it can be found online. The API works like any regular JavaScript but you can easily spot a PhoneGap command because it starts 'navigator' then accesses the device. If you are familiar with using any of the HTML5 API's then you'll know that this is exactly how the Geolocation works in the browser. Hence PhoneGap follows the same approach as standards. Having a good look at docs.phonegap.com will give you a handy reference guide to all the native APIs that you can get access to through JavaScript on the device. The reference contains working examples, and of course the slight quirks that are encountered as you move from one mobile platform to another.

12 Success or fail

Now add the remaining code shown that gets the picture's id and stores it in the variable 'image'. The URI is passed in as the image source to display. If there is a failure, then the fail function will show an alert with the failure message in it. Now is a really good time to save your file.

```
001 function show_pic(uri) {
002
003     var image = document.
004     getElementById('smallImage');
005     image.src = uri;
006 }
007 function fail(msg) { alert(msg);
008 }
009 </script>
```



08 Snap to install

If you have an Android phone, use a QR code reader such as Google Goggles to snap the QR code and then download the link. This will download the app right to your phone. Once downloaded, install the app and when ready, click the Launch button on the phone to see it. Congratulations: you've made an app and installed it on your device!

Don't add PhoneGap.js

When you are using the PhoneGap Build service, do not include the 'PhoneGap.js' file in the folder as this is held on their servers and the appropriate code is used for each platform build.

10 Taking a picture

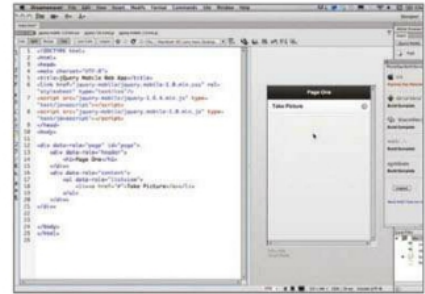
Rename the heading 'Camtake', and in the <a href> tag of the code add the following 'onclick="getPic();"'. This is going to call some JavaScript code that will take a picture using the phone's built-in camera. Now add the code shown after the tag, this will place an empty image on the screen ready to accept the one taken with the phone.

```
001 <br><br>
002 <img style="width:240px;height:240px;"
003 id="smallImage" src="" />
```



13 Creating icons

If you look on your phone you will see the project has the default name PhoneGap Build not a very descriptive name, and the icons are default. Open Photoshop and create a new image, 72 x 72px. Now add your image for the icon and create a new folder in the root folder from step 1, named 'icons'.



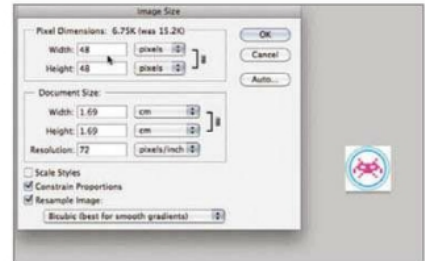
09 Let's go native

It's not the most interesting app, but we can easily change that and make use of some native functionality. Back in Dreamweaver, delete lines 28 to 62 which are the other pages. Delete the footer from the code and get rid of all the links except the first. Make the link for the first just '#' and change the title as shown.

11 Control the camera

Add the code shown to the head section under the other script lines. This links to the PhoneGap library, and when the button is pressed, calls the phone's native camera function, which brings back the file URI. If the camera is successful the function show_pic is called, if not, the function fail is called.

```
001 <script type="text/javascript"
002 charset="utf-8" src="phonegap.js"></script>
003 <script type="text/javascript"
004 charset="utf-8">
005 function getPic() {
006     navigator.camera.getPicture(show_
007 pic, fail, {
008     quality : 50, destinationType:
009 Camera.DestinationType.FILE_URI
010 });
011 }
```



14 Save and resize

Save the image for web as a PNG file and name it 'icon-android-72.png' in the icons folder from the previous step. Now resize the image to 48 pixels and save again as 'icon-android-48.png'. Finally resize to 36 pixels and save one last time as 'icon-android-36.png'. This creates icons for different sized devices.

15 Make a splash

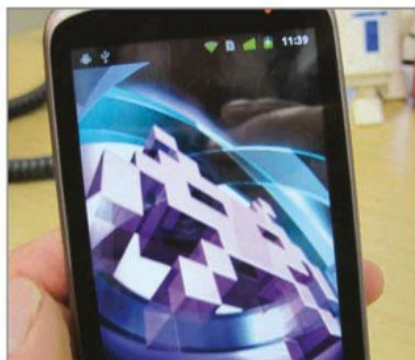
Now inside Photoshop create a new image, 360 x 480px, and add your artwork for your splash screen. Now save this as 'splash.png' in the root folder. Having a splash screen gives valuable feedback to the user that something is happening when they launch their app.



18 Setting preferences

Adding the next lines of code will add the link to the splash screen in a similar way to the icons. The next line tells the App not to rotate the orientation and keep it in portrait mode. The final line tells the app to run at fullscreen so the status bar that has the battery and signal indicator is removed.

```
001 <gap:splash src="splash.png" />
002
003 <preference name="orientation"
004 value="portrait" />
005 <preference name="fullscreen" value="true"
006 />
```



20 Install and launch

Once again, wait a few moments for the app to build and then click on the QR code icon to display the larger QR code. Snap this again with your QR code reader and download the app in the link. Once downloaded, install and then launch the app. You will see the splash screen fully working as the app starts.

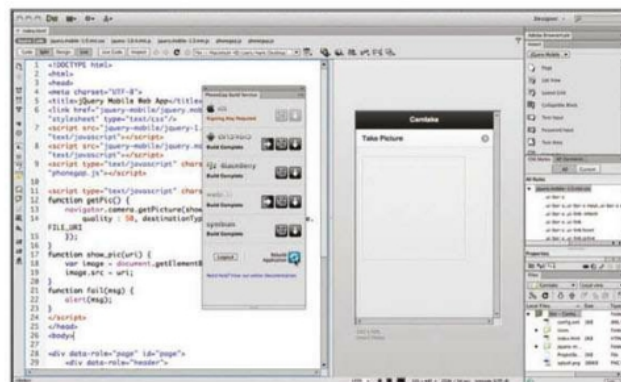
16 App settings

In the root folder you will see a file named 'config.xml', open this and change id name to your own, eg 'com.webdesigner.camtake', change the name to 'Camtake' and change the author settings to your own. This will now give the right name when we publish the app again, but we need to add information about the icons and splash.



19 Rebuild the application

Save the config file now and close it to return back to the index.html file. Make sure the PhoneGap Build Service panel is still open, and if the QR code is still visible, click the button to go back to the Build Service. In the bottom right-hand corner click the Rebuild Application button to recreate the App.



17 Add the icons

In order to get the icons to publish to the app, we need to add a few extra lines to the config.xml file. These lines of code simply tell the app to look in the icons folder and apply these icons to the actual app when uploaded to PhoneGap Build. It's simple but effective.

```
001 <icon src="icons/icon-
002 android-36.png" width="36"
003 height="36"/>
004
005 <icon src="icons/icon-
006 android-48.png" width="48"
007 height="48"/>
008
009 <icon src="icons/icon-
010 android-72.png" width="72"
011 height="72"/>
```



Do not touch!

Inside the root folder is a file called 'Project Settings'. Do not touch this file or be tempted to delete it! This contains the PhoneGap Build settings, so is important.

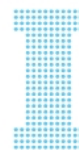
21 Use the App

Finally we have the app fully installed and working on the device, click the 'Take Picture' button and you will access the phone's native camera taking software. Take your image as normal, and when you click okay to return to your app, the image will be displayed.

Blend photos and painterly graphics

Make a show-stopping image for your website by combining illustrative elements with an energetic photo

tools | tech | trends Photoshop CS5 **Expert** Mike Harrison



In this tutorial we will learn how to combine illustrative elements, such as paint-based textures and traditional linework, with a highly energetic photo, creating a powerful, artful illustration. We don't need to do any real prep with this style of image; just dive

straight in because, like working

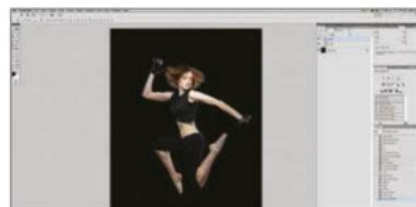
with paint, the process needs to flow from start to finish. Inspiration for this kind of work comes initially from the photo itself – namely the high energy that it gives off. This should make us want to start playing around with effects such as paint-based textures and traditional elements, which are a sure-fire combination for success, particularly when working with sports imagery.

Photoshop is definitely the application of choice for this tutorial due to its flexibility, editing options and the speed with which we can start seeing results. We'll also be using a number of custom brushes that are essential for working efficiently and are provided on the disc.



01 Cut out the image

Open your image (we're using Dreamstime's '18369570' here) in Photoshop and, with the Pen tool, begin cutting around the subject's body. Hit A for the Path Selection tool and, with your path selected, Ctrl/right-click and choose Create Vector Mask. Hold down Cmd/Ctrl and click to invoke the Direct Selection tool, then go in and adjust the anchor points to clean it up.



02 Make a new document

Create a new document at 235 x 302mm. Fill the background with black, then drag your cutout onto the canvas. If it's too large, Ctrl/right-click on the vector mask, select Rasterize Vector Mask, then Ctrl/right-click again and Apply Layer Mask. Scale the image to around 80% and position the subject roughly in the centre.

03 Highlights and shadows

Next, create two Curves adjustment layers and clip them to the subject layer with a clipping mask, with one for highlights and one for shadows. Move the slider to the extreme for each then fill the mask with black. Using a white brush at varying sizes, with the Flow and Opacity parameters set low, brush onto the mask to reveal both lighter and darker areas of the subject.



04 Enhance lighting and colours

We need to add more adjustment layers. Create one each for Brightness/Contrast, Levels, Color Balance, Hue/Saturation and another Curves. First increase the contrast, then darken the subject overall with the Curves. Lower the saturation slightly, boost the lights and darks a bit with Levels and add a little more blue, cyan and yellow with Color Balance.



05 Apply illustrative linework

Now we'll focus on the illustrative part of the process. We're using a Wacom Intuos4 tablet for this, but you can use the Pen tool and then add a stroke to the path. Using one of these methods, we want to add linework around the subject's body with a small hard-edged brush. This will define the figure more and is the first step to a more traditional treatment. Place this layer above the subject in the stack.



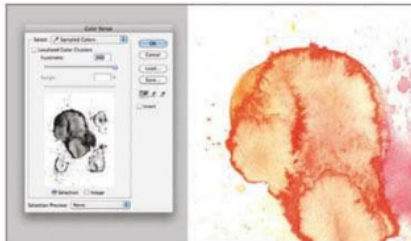
06 Background texture

We need a slightly textured background so all of our elements stand out nicely. Open 'background_texture.jpg' from the resource disc, place it underneath all other layers, then scale it up a little so it fills the canvas. It's currently too light, so go to Layer>New Adjustment Layer>Levels and set the Black Input level to 45. This will darken it nicely, but keep it subtle.



07 Initial watercolour texture

We're now going to add the first dose of watercolour texture to the project (find ours on the CD). Open it and call up Levels with Cmd/Ctrl+L. Boost the white to get rid of any darker paper texture left over from the scan. Now go to Select>Color Range and, with the Eyedropper, select white at 200 Fuzziness. Now double-click the layer to unlock it and hit Delete.



A cut above the rest

When cutting out an image with the Pen tool don't worry about being too accurate. You can use the Direct Selection tool afterwards to clean up any slight errors.

08 Add a mask

Apply a white Color Overlay to this layer, bring it into the main document, then scale, rotate and position it. From the disc, load 'WG_Watercolor_1.abr' brushes into Photoshop. Apply a layer mask to the watercolour texture and fill it with black, then use a number of different white-coloured brushes to bring in parts of the texture around the subject. Using the same brushes, create new layers and apply more white watercolour with masks until you achieve a nice balance.



09 Select watercolour options

Choose two colours that go well together. Load 'destill_watercolour_brushes.abr' from the CD and, underneath the white watercolour layers, create a new group for some similar elements. Start adding in a variety of coloured brushstrokes around the subject and build up until you have a good balance of colour. Don't forget to attach masks to some layers, modifying the appearance of the layer to best suit its position on the canvas in relation to the subject's body.



10 Background paint splatters

To make the illustration more dynamic and painterly, we're going to add some paint splatters. Source some hi-res splatter brushes online - there are tons out there and a quick Google search will find plenty. On a number of different layers underneath the watercolour layer from the last step, place some splatters, but try and keep them subtle so they don't distract attention away from your figure.



Blend photos and painterly graphics

Tonality and Curves

The photo in an illustration like this, containing an athlete, can always benefit from colour adjustment and the enhancement of highlights and shadows. This helps give it more impact, similar to a photograph shot in HDR. This can be started by simply adding two Curves layers. Move the graph pointer to the extremes of light and dark for each, then fill the masks in with black. Using a soft round brush with varying sized brush tips and flow/opacity, apply to the athlete in the light and dark areas to bring out both. Don't forget to zoom in to apply this technique to smaller details; it will really help to boost the effect.

11 Foreground paint splatters

To start blending the subject in with the paint effects, create a new group above the subject layer and again, on different layers, brush in some white splatters. Try to position them around the contours of the figure's body. You can also try and lower the opacity of some of the layers in case the effect is too strong in areas. Repeat until you achieve relatively good coverage.

**12 Place watercolour effects**

To blend the subject in with the painterly effects further, we need to apply watercolour texture over the top of it. Using a mix of the brushes from step 9, start adding in paint around your subject. You will need to apply Edit>Transform>Warp to some layers and move the anchor points to fit. Continue building up layers until you've covered a decent amount of the subject.

**13 Draw shapes for movement**

Now we have a nice base of painterly effects, we can build in more flow and energy by drawing some custom shapes. Create a new document the same size as our main one and fill with black. Creating new layers for each, start drawing shapes suitable to your subject's pose. For convenience, we've used a graphics tablet to draw them, but the Pen tool works just as well.

**14 Integrate the shapes**

Drag in all the layers, grouping or merging them first if you haven't already, and place them just above the illustrative linework layer created in step 5. Position, scale and rotate them to enhance the flow of the image. Duplicate them twice and repeat, but position on a different part of the subject. Move around some individual layers within the group for variety.

**15 Paint effects for the shapes**

The shapes we've created all have crisp, clean edges, so to blend parts of them in we'll add some paint. Create a new layer above the shapes and, using step 9's brushes, work into this layer. Now scale, rotate and warp the layer to position it nicely along one of the filled shapes. Repeat this a few times with different colours and spread it out over the canvas.

**16 Alter the shapes**

In step 13 we drew a number of filled shapes, but also some shapes that are just line art. They are nice on their own but, to enhance and bring certain parts more attention, we will add some thin brushstrokes over them. Repeat the previous step, but instead of applying to the filled shapes, apply to the line art shapes instead. This step is all about boosting the subtler details.

**17 Finer watercolour detail**

Clip another layer to the model using a clipping mask. Using brushes of your choice, apply white to the areas of the subject where you judge more is needed. Also group the subject layer and all its adjustment layers and apply a mask to that group. Using a brush with a Flow of 30%, erase parts of the figure to let some colour show through from behind.

**18 Final tweaks**

To wrap things up, first create a new Brightness/Contrast adjustment layer above all others and increase the Brightness by around 5 and the Contrast by around 10. Depending on your colours here you also may want to add a Hue/Saturation adjustment layer and bump up the saturation to intensify the vibrancy of the colours. If you're not happy with your colours, you can create a Selective Color adjustment layer and play around with the sliders until you are satisfied.



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Create a ribbon effect using CSS3

Here's how to create an impressive ribbon effect using just HTML/CSS3 and our step-by-step advice

tools | tech | trends HTML, CSS3, Dreamweaver
expert Neil Pearce



he advantages of using CSS3 over any of the alternative, older techniques extend far beyond just how cool CSS3 can make your pages look - even though that's a benefit that should not be ignored. As you'll learn throughout this tutorial, CSS3 allows you to create some really beautiful effects, adding that polished finish to your web designs that make them stand out from the others. Of course, without CSS3 these visual effects

can be achieved using alternative tools such as Photoshop, JavaScript or even Flash. However, the main benefits of using CSS3 for your visuals are the ease of development and maintenance of your pages, as well as greater usability and accessibility, which makes your pages more adaptable across devices. In the age of responsive design, this is of more importance than ever before. So, in this tutorial we are going to make full use of what CSS3 has to offer and create a ribbon effect using purely HTML and CSS3.

Ribbon effects are an easy way to add style to your page, and a great way to find inspiration is by looking at websites that make great use of them. Just take a peek at the online portfolio of web designer Alex Pierce (thegeekdesigner.com), or the ever dependable HTML5 Boilerplate (html5boilerplate.com).

☞ The benefits of using CSS3 are ease of development and maintenance, as well as greater usability and accessibility ☞

01 Getting set up

Open your chosen Text editor (we will be using Dreamweaver for the duration of this tutorial) and create a new HTML file, call it 'index.html'. Then create another new file and call that 'styles.css'. Then create a new folder, call it 'css' and place the styles.css file within that. Now link your CSS file within the head of your HTML file, like normal.

```
001 <head>
002 <title>A ribbon effect using CSS3</title>
003 <meta charset="UTF-8" />
004 <!-- CSS -->
005 <link rel="stylesheet" type="text/css"
href="css/styles.css" />
```

02 Main wrapper

What we are going to do here is add in our main wrapper, so we can centre all the content using CSS. It would make sense to use the HTML5 section tag and give it an ID name of 'wrapper'. This, you will then place just under the opening <body> tag.

```
001 <section id="wrapper">
002 </section><!-- END wrapper -->
```

03 Container

Add in a container div that will be used as the body of the content area. Essentially, the bit of the page that the ribbon will fold around. Give it a class name of 'container' and add an HTML comment on the closing </div> tag so we can see where this section ends if our markup gets a bit busy.

```
001 <div class="container">
002 </div><!-- END container -->
```

04 The ribbon rectangle

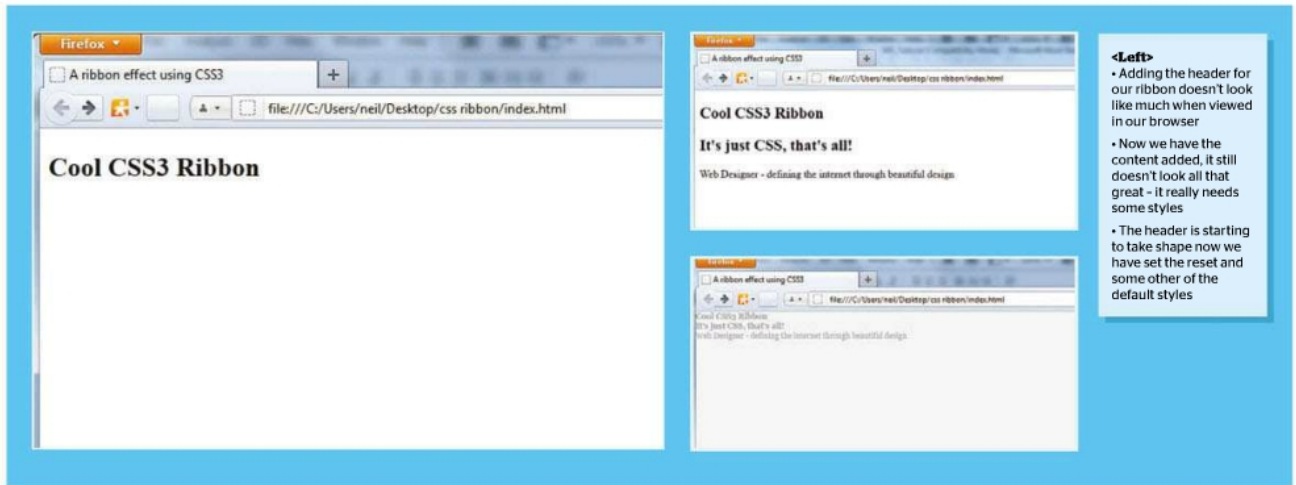
We are going to add in the markup for the body of our ribbon. We will give it a class name of 'rectangle' to indicate the shape, and again add in an HTML comment to indicate the end div. Then, inside this we can add our title using an <h2> tag. To make life easy, we've chosen the title 'Cool CSS3 Ribbon', which is pretty self-explanatory.

```
001 <div class="rectangle">
002 <h2>Cool CSS3 Ribbon</h2>
003 </div><!-- END rectangle -->
```

05 Left and right corners

What we need to do now is add the HTML markup for the left and right-hand corners of the ribbon. We will add this directly underneath the rectangle div and give each one its own class name. First, let's give the left-hand side a class name of 'left_tri', and following suit on the right, we give it a name of 'right_tri'.

```
001 <div class="left_tri"></div>
002 <div class="right_tri"></div>
```

06 Main content

In this step we will finish our HTML with the markup for our main content section. We will give it a class name of 'content' and place an <h2> header tag with our title within. Then a short sentence using the paragraph tag <p>.

```
001 <div class="content">
002 <h2>It's just CSS, that's all!</h2>
003 <p>Web Designer - defining the internet
004 through beautiful design</p>
004 </div><!-- END content -->
```

07 The CSS reset

To do this, we open our styles.css file and first add in our reset. The reset will take away all the browser default styles and allow us to start from a clean slate. And as we used an HTML5 tag (and just in case we will add more at a later date), we need to specify them as block level for IE.

```
001 /* Reset */
002 html, body, div, span, h1, h2, h3, h4, h5,
003 h6, p, blockquote, pre,
004 a, font, img, ul, li {
005 margin: 0;
006 padding: 0;
007 border: 0;
008 outline: 0;
009 font-size: 100%;
010 vertical-align: baseline;
011 background: transparent;
012 }
013 ol, ul {
014 list-style: none;
015 }
016 /* End Reset */
017 /* HTML5 */
```

```
017 section, aside, nav, footer {
018 display: block;
019 }
```

08 Body styles

Let's set the background and the font family. We first give our page an off white colour #f1f1f1 and then set our default font-family, font size and colour.

```
001 body {
002 background:#f1f1f1;
003 font-family: Georgia, Verdana, "Lucida Sans
004 Unicode", sans-serif;
005 font-size: 12px;
006 color: #999;
007 }
```

09 Title and wrapper

It's time to style our header tags <h2> for our main title. We are going to set the font style to italic and make sure the font weight is set to normal. Then we centre our content using margin and set the content's width to 400px.

```
001 h2 {
002 font-style: italic;
003 font-weight: normal;
004 line-height: 1.2em;
005 }
006 #wrapper {
007 margin: 50px auto 0px auto; /* centered
008 */
009 width: 400px;
010 }
```

10 Container

Now we are going to style our container, which is our main content area. We need to make sure it is

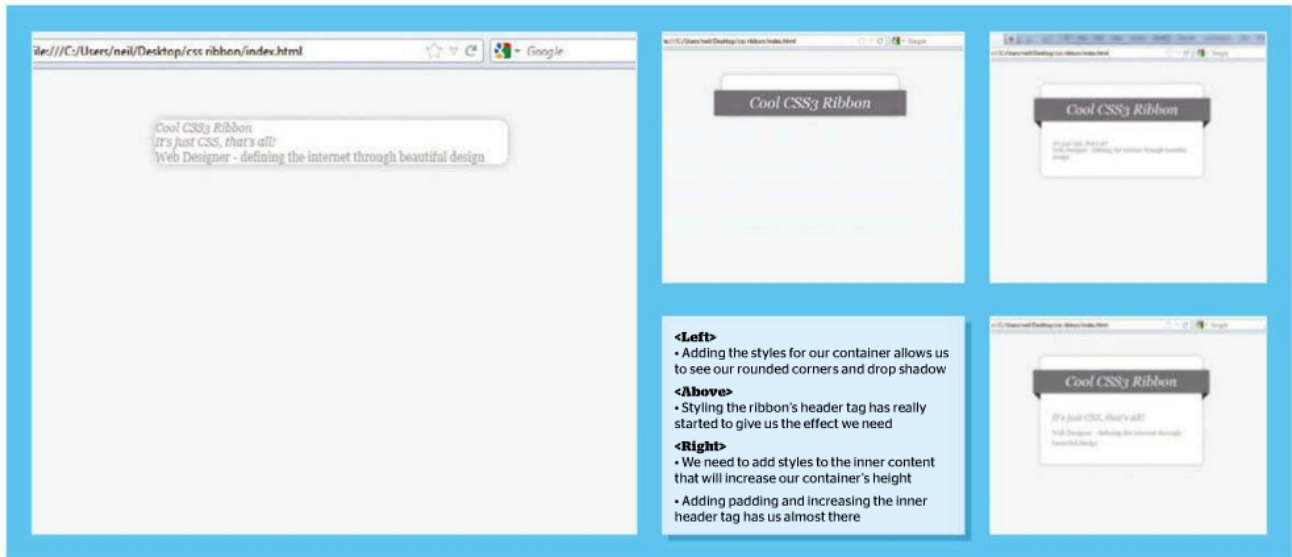
positioned relative and make sure all content is centred using margin. Then set the background to white. Now we are in a position to write our first bit of CSS3 and give our container rounded corners and a drop shadow. Then, because we have positioned this relative we can now use the z-index property.

```
001 .container {
002 position: relative;
003 margin: 0px auto;
004 width: 350px;
005 background: #fff;
006 border-radius: 10px;
007 box-shadow: 0px 0px 8px rgba(0,0,0,0.3);
008 z-index: 90; /* the stack order:
009 displayed under ribbon rectangle (100) */
```

11 Ribbon body

We set the ribbon's colour to #6d6e72 for a dark grey vibe, and set its height and width. We then make sure it is positioned relative so we can then use left and top properties in order to position it further. This also allows us to then make sure it sits above the container using z-index: 100.

```
001 .rectangle {
002 background: #6d6e72;
003 height: 50px;
004 width: 380px;
005 position: relative;
006 left: -15px;
007 top: 30px;
008 float: left;
009 box-shadow: 0px 0px 4px rgba(0,0,0,0.55);
010 z-index: 100; /* the stack order:
011 foreground */
```



12 Ribbon header

We have already set some default styles to our `<h2>` tags a few steps back, but now let's make the header which is on the ribbon a lot more prominent. First, increase the size of the font and give it a colour of white. Then push it down slightly using `padding-top`, and then we give it a subtle drop shadow using the `text-shadow` property. Last of all we align it centre.

```
001 .rectangle h2 {
002   font-size: 30px;
003   color: #fff;
004   padding-top: 6px;
005   text-shadow: 1px 1px 2px rgba(0,0,0,0.2);
006   text-align: center;
007 }
```

13 Left corner

For the ribbon corners, we will make use of the border property. A border has four sides that are placed together as four small triangles, and we can specify each one's colour and opacity by using `border-color`, and thus create a triangle. So here we have used CSS shorthand to create a triangle, specified its height and width and positioned it to the left. We then make sure it is positioned under the ribbon using `z-index`.

```
001 .left_tri {
002   border-color: transparent #333
transparent transparent;
003   border-style:solid;
004   border-width:15px;
005   height:0px;
006   width:0px;
007   position: relative;
008   left: -30px;
009   top: 65px;
```

```
010   z-index: -1; /* displayed under
rectangle*/
011 }
```

14 Right corner

Now create the right-sided ribbon corner using the border property. Set the top, right and bottom to be transparent and the left side of our border to be a darker colour than our ribbon. Then specify its height and width as zero and position it using left and top.

```
001 .right_tri {
002   border-color: transparent transparent
transparent #333;
003   border-style:solid;
004   border-width:15px;
005   height:0px;
006   width:0px;
007   position: relative;
008   left: 350px;
009   top: 35px;
010   z-index: -1; /* displayed under
rectangle*/
011 }
012 }
```

15 Inner content

We now have a ribbon wrapped around a rounded content section. The next step is to add some styles to our content. Use padding to position it within the section, and increase the inner `h2` tag to 20px.

```
001 .content {
002   padding: 60px 25px 35px 25px;
003 }
004 .content h2 {
005   font-size: 20px;
006 }
```

16 Styling the text

Now we have our content positioned nicely, let's set some styles for our text. Call on the `.content` class and point to all its `<p>` tags. Then we push the text slightly down using `padding-top` and set its font size to 14px. And last of all, we'll give each line some breathing space and set the `line-height` to 22px.

```
001 .content p {
002   padding-top: 10px;
003   font-size: 14px;
004   line-height: 22px;
005 }
```

17 Adding a link

The content we have seems a little scarce, so let's add a link underneath the text. In the `index.html` file, underneath the paragraph, add the link with a `<p>` tag.

```
001 <p><a href="http://www.webdesignermag.
co.uk/">Web designer mag!</a></p>
```

18 Styling the link

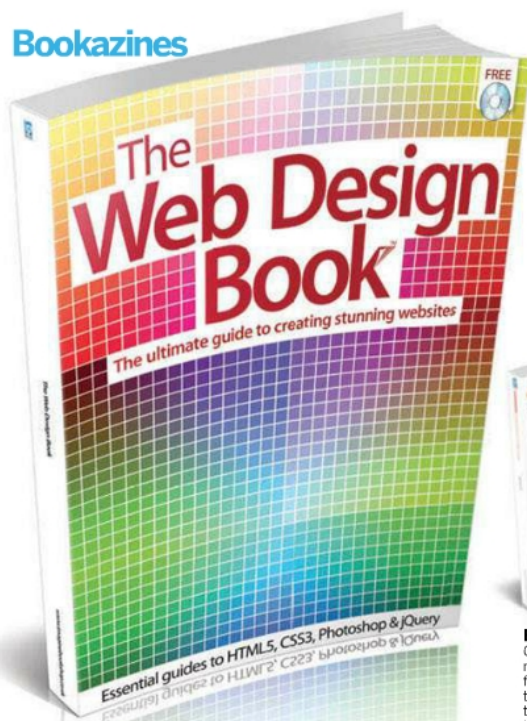
Our last step will be a simple one. All we are going to do is finish off our link with a nice orange colour and a hover state. So as you can see, you don't need images to create graphics anymore, and CSS3 will only get more and more used as it begins to settle in to becoming the standard version of CSS.

```
001 .content p a {
002   color: #c4591e;
003   text-decoration: none;
004 }
005 .content p a:hover {
006   text-decoration: underline;
007 }
```


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hen you have such stunning scenery like the Grand Canyon, Yellowstone National Park or the Smokey Mountains to show off, then imagery, and in particular photography,

are going to lead the way for the site.

The Nature Valley Trail View does this perfectly by allowing a fullscreen image gallery to jump into these amazing

parks. However, the site does not end there with its amazing photography. The site continues to push boundaries by using the same photographic equipment used in Google Street View and attaching it to hikers. The result gives the viewer 360° access to some of the most stunning trails in the US, that can be explored from the ease of a website.

Established navigation metaphors

As the site moves into each trail there is a lot of information on offer - so the creative agency, Your Majesty, kept the interface as simple as possible. They stuck to established navigation methods like Google Street View so points of interest can be explored along the way by the user.

1 INSPIRATION

Going the extra mile

Enormous amounts of work go into creating websites, and this isn't always appreciated by the audience. When capturing photographic data for the trails, the Your Majesty team racked up 18TB of video data, or in simple terms, 109 hours of video footage. When viewed as still imagery this covered 2,367.5 miles of terrain - or to really impress you, 10.8 billion pixels of panoramic imagery! They also took 147,914 GPS points to map the content to, which resulted in 5GB of XML data!



Imagery

Beautiful photographic images lead the site to show off the amazing scenery that is being shown off inside the site. The images are fullscreen and scale with the browser.

Colour

A simple, yet highly effective colour scheme allows the key content of the site to stand out against the beautiful images in the background of the pages.

Fullscreen

This site for the Nature Valley Trail View is just a giant fullscreen navigation to explore each of the three featured trails in more detail and reveal more photography about each trail.

Typography

The curved typography adds a good point of interest, and it is positioned noticeably in the sky on each of the pages that show the content.

Navigation

Navigation follows a simple image gallery that most users are familiar with. By sliding through the different parks these pages act as a springboard to go deeper into each of the trails.



<comment>
What our experts think of the site

Photographic Immersion

"Our goal was to use today's camera technology to bring a fully immersive, rich photographic experience to users to make them feel they are actually on the trails. By a combination of the Dodeca 360 footage and manual stitching of Canon 5D Mark II footage, I think we reached the perfect balance between ease of use, bandwidth optimisation and photo realism."

Jens Karlsson, executive creative director & photographer, Your Majesty

2

TECHNIQUE How to do it yourself

01 Download the plug-in

Download the jQuery plug-in 'Super Sized' from buildinternet.com/project/supersized and unzip. This provides the core functionality for fullscreen slide shows. Create a new web page and save it inside the 'slideshow' folder of the downloaded folder. Add the following links to the CSS files which power the look and feel of the full size image slide show.

```
001 <link rel="stylesheet" href="css/supersized.css" type="text/css" media="screen" />
002 <link rel="stylesheet" href="theme/supersized.shutter.css" type="text/css" media="screen" />
```

02 Link the code up

Now add the following code in the head section of the page, which links to the relevant jQuery code, the plug-in and an easing library. These are all important script sources that will enable the slide show to run in the background of the page that you place them on. Because it runs in the background you can place any content you like over the top of the page.

```
001 <script type="text/javascript" src="https://ajax.googleapis.com/ajax/libs/jquery/1.6.1/jquery.min.js"></script>
002 <script type="text/javascript" src="js/jquery.easing.min.js"></script>
003 <script type="text/javascript" src="js/supersized.3.2.7.min.js"></script>
```

```
script>
004 <script type="text/javascript" src="theme/supersized.shutter.min.js"></script>
```

03 Set the slide show

To start the slide show we call the jQuery function, then the supersized function. Inside the supersized function we can place our default settings. Here we've set autoplay to false and told the slide links to open in a blank window so that the main page stays open behind it. The last option is the actual slides that will be shown in the background.

```
001 <script type="text/javascript">
002 jQuery(function($){
003 $.supersized({
004     autoplay : 0, slide_links :
    'blank', slides : [
```

04 Add the slides

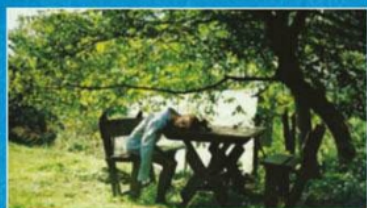
Copy the remaining code in to add the slides. Be sure to put your own image and link in here for when the page is clicked on. To add more slides, simply copy the first line shown for each slide. The square bracket closes the slides, while the remaining brackets closed the supersized and jQuery functions respectively.

```
001 {image : 'image_url_here', url :
    'link_url_here'},
002   ]
003 });
004 });
005 </script>
```

05 Adding control

Anywhere in the body section of the page, add the following links. These will give navigation links for each side of the screen to cycle through the slides that we added in the previous step. Save this, and test in your browser to check it has worked. Remember, just add any content to the body section to create your page over the top of this.

```
001 <a id="prevslide" class="load-item"></a>
002 <a id="nextslide" class="load-item"></a>
```



Slide show

Here we've created a fullscreen slide show that can have any content over the top, as this is a background slide to enhance your main content.

3

TECHNIQUE

Creating fullscreen images

Currently the most common size screen resolution for when people are browsing web pages is 1,280x800 but with some monitors boasting 1,920x1,080 so it becomes difficult to know what size to make your images for fullscreen display.



01 What size image?

The first point to remember when creating full screen images is that there are no hard and fast rules here. Image size can go as low as 1,024x768 without looking too bad on larger monitors, so don't think you have to go for 1,920x1,080.



Content counts

Images that have large areas of colour that is similar, and those that have blurry coloured areas or have out-of-focus backgrounds will compress better and not look too blocky when viewed on larger monitors.



03 Compression ratio

Make sure you use the preview window in Photoshop for compressing to JPEG when saving for the web. It should not look blocky from over-compression, and try to go for as high a setting as the image will allow. This will mean the images scale better.

web workshop

Animated and interactive infographics

inspiration www.evoenergy.co.uk/uk-energy-guide

Infographics remain a hugely popular way for designers to showcase their skill, and explore data that can extract surprising finds.

In the past they tended to be static drawings created in Photoshop and loaded up to the web. More recently, however, designers have started to push the boundaries, taking advantage of easily implemented animation through JavaScript or CSS3 animations.

Adding interactivity immediately makes infographics more appealing, especially if the reward is a spectacular animation. The core appeal and success criteria is the ability to visually

represent the data in an easy, accessible manner. Varying the volume and dimensions of an object are just one way to illustrate data that changes, or to provide a comparison between different data elements.

Not all interactions will be obvious, especially where the data or illustration is complex. Signposts can be used within the design to help overcome any usability issues, and a careful choice of user interface elements will minimise potential user confusion.

Simple animations, like a cloud moving across the sky or a balloon floating can bring the page to life, encouraging visitors to experiment with the page and spend time exploring the information within.

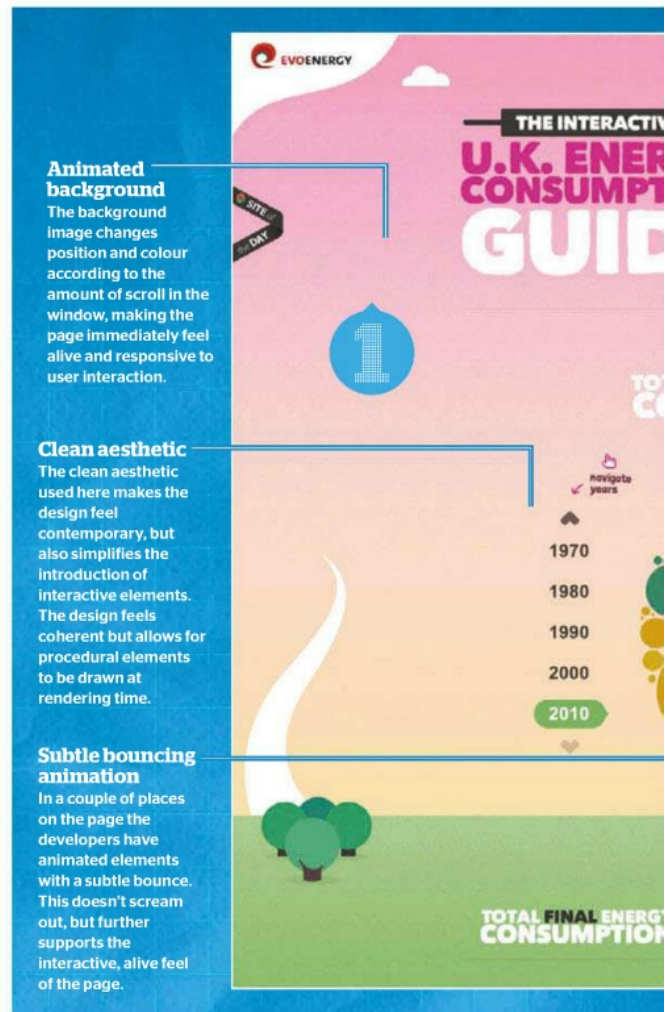


<comment>
What our experts think of the site

Simple, clean and inviting

"The key to making an interactive infographic work is enticing the visitor to play with the data and controls, and most importantly to reward their play with visual effects and obvious results. If something looks like a button, you need to make sure it does something to avoid frustrating users trying to interact with it."

Sam Hampton-Smith



Animated background

The background image changes position and colour according to the amount of scroll in the window, making the page immediately feel alive and responsive to user interaction.

Clean aesthetic

The clean aesthetic used here makes the design feel contemporary, but also simplifies the introduction of interactive elements. The design feels coherent but allows for procedural elements to be drawn at rendering time.

Subtle bouncing animation

In a couple of places on the page the developers have animated elements with a subtle bounce. This doesn't scream out, but further supports the interactive, alive feel of the page.

1 TECHNIQUE

Create a repeating CSS animation

CSS3 has brought the ability to create and fire animations in-browser, without external scripts or plug-ins. Animations don't have to be triggered by user interaction, and can run indefinitely. This reduces the rendering load on the browser (as typically effects are rendered using your device's GPU, where an equivalent JS effect wouldn't, using more processor time, slowing the page).



Define the animation

01 CSS3 can now define preset animations that can then be applied to multiple elements. We can create different animations for different behaviours, each with a set of keyframes describing individual properties.



Apply the animation

02 Once the animation preset is complete, apply it to your element using the animation keyword, and specify the speed and amount of repeats the animation should make. You can specify infinite to run it forever.



Test the animation

03 As CSS3 is still being implemented, you'll need to create multiple versions of each animation preset to use vendor prefixes. Provide a fall-back for old browsers, or consider it a progressive enhancement.

Subtle textures

The entire page benefits from subtle textures that bring the different elements together. Different sections have slightly different textures, making the design feel complete and avoiding large areas of flat, featureless colour. Applying the same texture to adjacent elements makes them feel like they belong together!

**Bold use of colour**

Colour is used extensively in this page to help provide signposts to content and highlight important data. While the theme is predominantly green, each area within the infographic uses its own palette to help define that section.

Obvious user controls

The user controls are signposted well. Not only are they button-shaped, but they also make use of common interface tricks such as the scroll arrow to indicate interactivity without having to shout about it.

3

TECHNIQUE**Animate according to scroll position****01 Create two graphics**

This sky effect is achieved by overlaying two <div> elements, the same size, with different background images. Create two documents in Photoshop and apply gradient fills for your different skies.

02 Position and apply

Position the two <div>s behind all your other content, and arrange them absolutely. As the window scrolls, we'll reduce the opacity of the foremost <div> to create a fade to the one behind.

03 A little bit of script

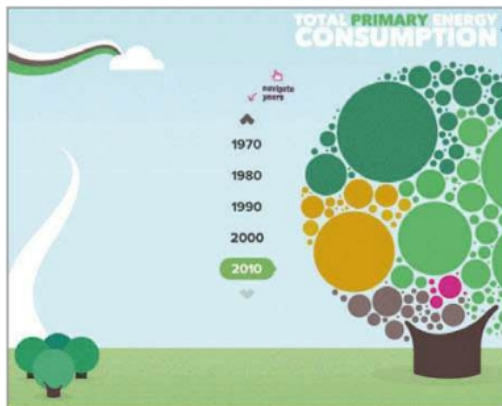
Use JavaScript to get the scroll position of the window. Write a function that uses the scroll position to calculate the degree of opacity for the top-most <div>. Test until you get a nice transition between the two backgrounds according to the amount of scroll.

```
001 $(document).ready(function(){
002 // Get the scroll position of the
    window
003 fadeBackground($(document).scrollTop());
004 // If the page is scrolled, call
    the function again
005 $(document).scroll(function() {
006     fadeBackground($(document).
        scrollTop());
007 });
008 });
009 Use the position to calculate
    opacity
010 function fadeBackground(scrollpos)
    {
011 if (scrollpos < 300) {
012 opacity = parseInt(100 -
        (scrollpos/300 * 100));
013 if (opacity > 99) {
014     $(".div1").css({"opacity":1});
015 } else if (opacity<10) {
016     $(".div1").css({"opacity":0});
017 } else {
018     $(".div1").
        css({"opacity":(opacity/100)});
019 }
020 } else {
021     $(".div1").css({"opacity":0});
022 }
023 }
```

2

INSPIRATION**Animate your page to life**

A great way to make your page feel alive and responsive to user input is to have it respond to normal user input in unexpected ways. This page changes the background in response to the user scrolling down. The effect is subtle, but helps to cement the idea that the experience is interactive. It's also pretty easy to achieve using modern JavaScript libraries such as jQuery. Let's break down the process to see how quickly you can implement something similar.



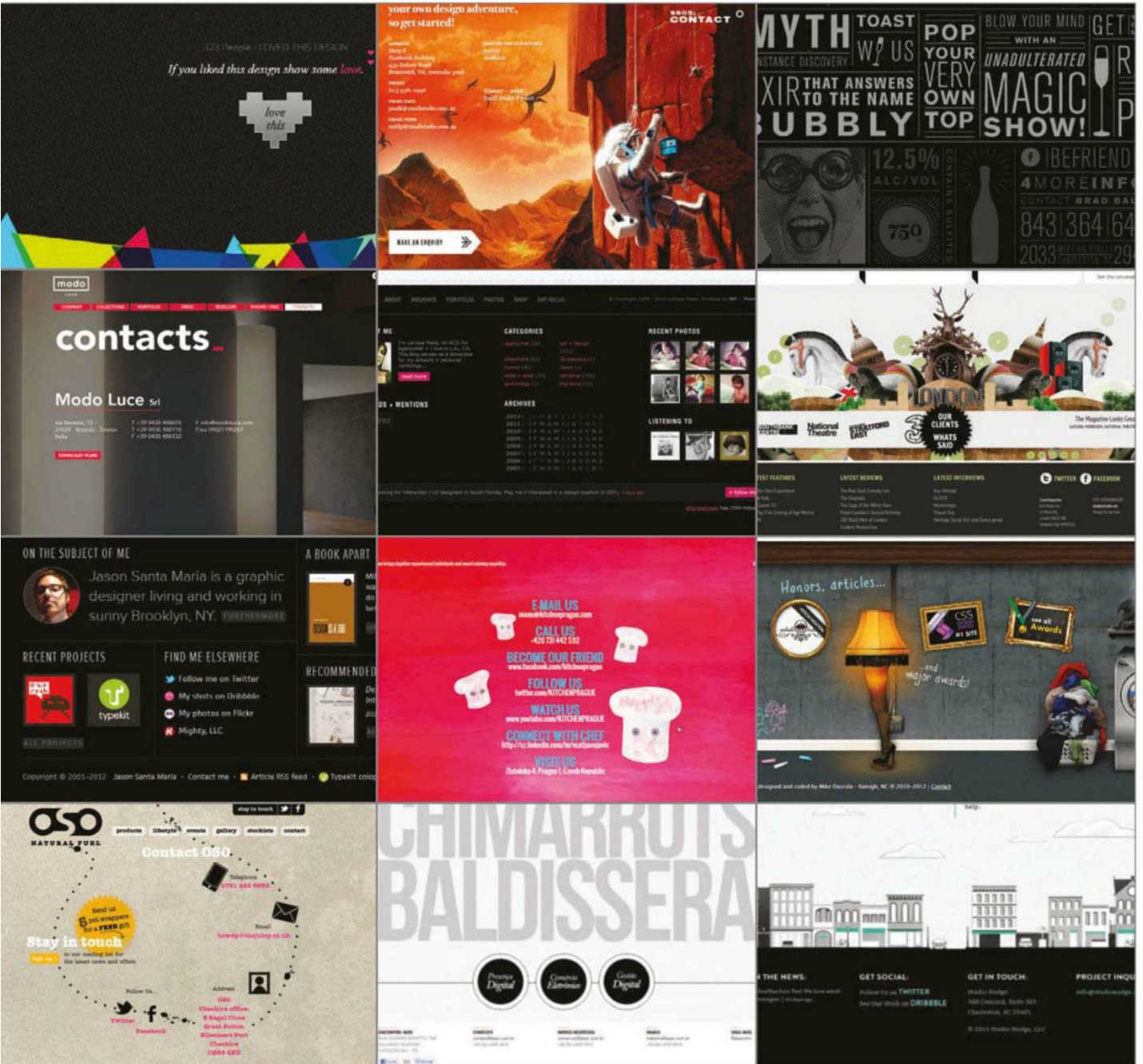


Get your site seen, or suggest a theme

Tweet us with the URL or topic  @WebDesignerMag

Footers

The bottom of the page has traditionally been given over to the footer. Here we unveil a collection of creative footers that don't all stick to the standard.



Left-hand page			Right-hand page		
01	02	03	13	14	15
04	05	06	16	17	18
07	08	09	19	20	21
10	11	12	22	23	24

Left-hand page

1. www.gravendrop.com
2. smallstudio.com.au
3. lahibhly.com
4. www.modoluce.com
5. larissameek.com
6. www.thisislime.net
7. jasonsantamaria.com
8. kitchenprague.com
9. www.mikedascola.com
10. www.osculicv.co.uk
11. www.deen.com.br
12. studionudge.com

Right-hand page

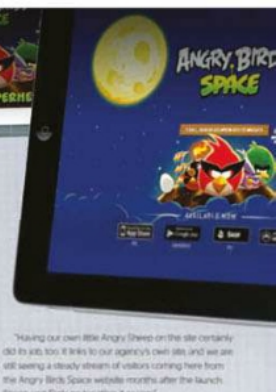
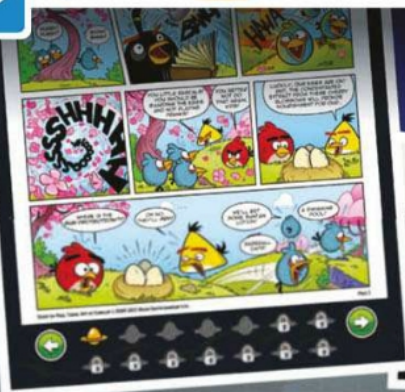
13. www.lodi.net
14. charliebrownpituitol.com.br
15. www.mecannical.com
16. titanic-music.be
17. biowind.ro
18. www.no-bo.co
19. www.orangesprocket.com
20. afar25.com
21. culturapositiva.com
22. www.willfernandes.com.br
23. meandoli.com
24. krystalrae.com





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The launch

Jonas Virtanen: "For once I could say that marketing the finished product wasn't a challenge. At first, excitement for the game was already in place, and immediately after launch the traffic numbers spiked up to the high heavens and have pretty much stayed there to this day. People love Angry Birds Space and thankfully they also love the website. After the launch several positive tweets complementing the execution started to appear among the thousands of AngryBirdsSpace tweets. It was a nice reward for the hard work done in those last couple weeks."

"Having our own little Angry Birds on the site certainly did its job too. It links to our agency's own site, and we are still seeing a steady stream of visitors coming here from the Angry Birds Space website months after the launch. Sheep and Birds go together it seems."



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Jeffrey Way offers essential tricks for designers

Let's target the elephant in the room: PHP has been on the receiving end of a considerable amount of flack in the last few years. Well, who are we kidding? It's always served as the punching bag for the 'cool kids'. But there's just one thing; despite all of this ridicule, PHP continues, with ease, to remain infinitely more popular than its

server-side competitors - at least in terms of the amount of users it consistently has.

So how can a language as mocked as PHP be so popular? The answer is simple: PHP was specifically built for the web. Once installed, a beginner can execute his first PHP command and view the output in a web browser in less than a minute. Do not underestimate how significant this is to new developers.

“HOW CAN PHP BE SO MOCKED AND YET SO POPULAR?”

EASY DOCUMENTATION

PHP is an inconsistent language, particularly when it comes to things such as the argument order for its various functions. Do we set the haystack as the first or second parameter of the `strstr` function? It's easy to forget.

Assuming you're not using an IDE, you'd likely perform a quick Google search for the solution. An easier method is to pull up Terminal, and type:

```
001 php --rf FUNCTION_NAME
```

Referring back to the previous example, to determine the correct argument order for the `strstr` function, we can run:

```
001 php --rf strstr
```

This command will return:

```
001 Function [ <internal:standard>
function strstr ] {
```

```
002 - Parameters [3] {
003     Parameter #0 [ <required> $haystack
004     Parameter #1 [ <required> $needle ]
005     Parameter #2 [ <optional> $part ]
006 }
007 }
```

That was easy! Now we can see that, yes, the haystack should be set as the first parameter.

ARE THE CRITICISMS WARRANTED?

It's important that we never blindly choose sides; we must always remain objective when discussing the pros and cons of development software.

Is PHP the most beautiful of languages? Certainly not; spend a few days with Ruby or Python, and you'll be introduced to significantly more elegant languages.

Is PHP littered with inconsistencies, ranging from out-of-sequence parameters to confusing capitalisation? For sure.

But, is PHP the easiest server-side language to get started with? Without a doubt, yes. This leads many to assume that PHP developers are ignorant and inexperienced. This couldn't be further from the truth. Sure, with popularity comes a wave of newcomers, but in our eyes that's a good thing, they're the next generation. This level of popularity also comes with countless seasoned developers. Is it possible to write beautiful code in PHP? Gosh, yes. One only needs to review modern frameworks, such as Laravel, to confirm this truth.

So yes, PHP has its fair share of problems, but then again, so do all languages. Trust me when I tell you that 'WAT' is sprinkled throughout every language. The difference is that seasoned developers know how to leverage the good parts of the language.

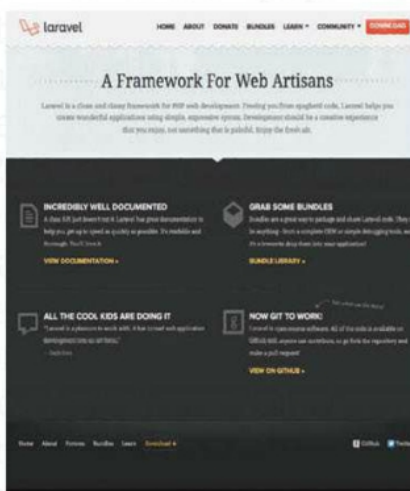
Now we've established that PHP is certainly not a language to be embarrassed by, I'd like to share twenty various tips with you - everything from fun simple tricks, to best practices, to some of the new syntax options in PHP 5.4.

DON'T SHOW OFF

There tends to be a natural progression for new developers: learn, discover, abuse, mature. Which, expanded, means:

- Learn the basics
- Discover the tricks and shorthand
- Abuse the shorthand, creating horribly unreadable code
- Mature as a developer, and embrace readability.

Your goal is to reach that fourth stage: maturity. While it's most certainly fun to test ourselves to see just how much logic we can fit into a single line, doing so is largely considered bad practice. Remember: readability trumps everything. If three extra lines will make the code significantly more readable in six months, then go right ahead and add those three lines!



<Above> Laravel is a new, expressive PHP framework, which is rapidly gaining popularity in the community

PHP HAS ITS PROBLEMS, BUT THEN AGAIN, SO DO ALL LANGUAGES

ARRAY BRACKET NOTATION

Hopefully, we're all familiar with the basic syntax for creating simple arrays.

Simple Array

```
001 $myArray = array('one', 'two', 'three');
```

Associative

```
001 $myArray = array(
002     'first' => 'Napoleon',
003     'last' => 'Dynamite'
004 );
```

In PHP 5.4, we can use a streamlined, bracket notation that most JavaScript developers will immediately recognise.

Simple Array

```
001 $myArray = ['one', 'two', 'three'];
```

Associative

```
001 $myArray = [
002     'first' => 'Napoleon',
003     'last' => 'Dynamite'
004 ];
```

Particularly as a developer whose time is split equally between JavaScript and PHP, this is a welcome addition to the language. The less language shuffling we have to perform in our heads, the better.

PHP 5.4

The latest and greatest version of PHP, version 5.4, was released on March 1 2012. With this release came a variety of new improvements.

It's very possible, however, that you're using an MAMP or WAMP stack. If so, you may find that version 5.4 isn't available to use yet. At the time



of this publication, this is true for the massively popular MAMP app, available at mamp.info.

To get around this, we have two options:

- Compile the latest version of PHP, which frequently isn't as simple as we might hope
- Make use of a different MAMP/WAMP stack, including BitNami (bitnami.org/stacks), Zend Server (www.zend.com/en/products/server-ce), XAMPP (www.apachefriends.org/en/xampp.html), and AMPPS (www.ampps.com).

Please note that if you intend to take advantage of PHP 5.4's new features, then you should also ensure that your web host has upgraded as well.

<Left> While MAMP is easily the most popular stack for Mac, it's also one of the most rarely updated

SHORT TAGS

Those of us who have been working in PHP for quite some time will be familiar with a few different methods for embedding PHP into a page: short tags, ASP tags, and the standard method that most use today.

Standard

```
001 <?php echo 'hello'; ?>
```

ASP Style

```
001 <% echo 'hello'; %>
```

Short Tags

```
001 <?= 'hello'; ?>
```

Don't use the ASP method - it's disabled in your php.ini file by default, and for good reason. As of PHP 5.3, short tags were largely discouraged, and labelled as a bad practice. The reason for this was because there was no guarantee that the server would have short tags enabled. As a result, most of us generally recommended that all PHP developers stick with the standard form: `<?php echo 'hello'; ?>`.

As of version 5.4, however, this is no longer the case for the echo short tag syntax: `<?=`. You are free to use this shorthand syntax without worry, due to the fact that now, `<?=` has been decoupled from the `short_tag` setting, regardless of what is declared in the configuration file.

THOSE OF US WHO HAVE BEEN WORKING IN PHP FOR QUITE SOME TIME WILL KNOW A FEW DIFFERENT METHODS FOR EMBEDDING PHP INTO A PAGE

GET OFF MYSQL _ CONNECT

One of the most frequent criticisms of PHP is that it's open to a variety of attacks. Unfortunately, these critics are misinformed. The truth is that, yes, if the developer is not acting responsibly, a PHP application can be the victim of all sorts of attacks, ranging from SQL injection, to CSRF. That being said, as long as he follows a few simple guidelines, this quickly becomes, as much as possible, a nonissue.

Easily, the most ubiquitous of PHP mistakes stems from SQL injection. The basic concept is that the developer unwisely allows user input to be embedded into an SQL query. Consider the following scenario:

```
001 'SELECT * from myTable WHERE id=' . $_GET['id'] . '";
```

This is terrible! You assume that the id key from the `$_GET` super-global array will indeed be an integer, at which point you can select the desired row from the table. But what if I instead cleverly end the query, and drop the table?

```
001 $_GET['id'] = '"; drop table myTable';
```

That value will then be embedded into the SQL query:

```
001 'SELECT * from myTable WHERE id = '"; drop table myTable';
```

Goodbye table! Another example would be to translate a request for a single row in the database into one for all the rows.

```
001 $_GET['id'] = ' or 1';
002 'SELECT * from myTable WHERE id = ' or 1';
```

By passing or 1, we've now specified that, because 1 will always be true, the SQL query should return all rows from the table!

A basic rule of thumb is to treat all user-supplied data as malicious. There are a multitude of ways to protect against these types of attacks, including the use of `mysql_real_escape_string`.

Though this will work, save yourself the worry and stop using the basic mysql API to query your database. PHP actually provides three different APIs for connecting to a MySQL database - mysql being the last one you should use.

Note: `mysql_connect` is expected to become deprecated in a future release of PHP.

Instead, take advantage of the PDO API and prepared statements. The advantage to this technique is that the user-supplied data is never physically attached to the SQL query. This way, it's not possible (well, nothing is impossible) for the user to embed malicious data that will harm your data structure. With PDO and prepared statements, we can do:

```
001 $conn = new PDO("mysql:host=localhost;dbname=myDatabase", $username, $password);
```

Use real prepared statements. Don't emulate.

```
001 $conn->setAttribute(PDO::ATTR_EMULATE_PREPARES, false);
002 $stmt = $conn->prepare('SELECT * from myTable WHERE id = :id');
003 $stmt->execute([
004     ':id' => $_GET['id']
005 ]);
006 $results = $stmt->fetchAll(PDO::FETCH_OBJ);
```

The considerable advantage to this method is that the parameters are being bound after your SQL query has been prepared. If you come across articles online that make reference to the performance differences between using the traditional mysql API, versus PDO, ignore them. The variance is negligible.

A BUILT-IN WEB SERVER

As of PHP 5.4, we can finally make use of its built-in web server - ideal for those who want to develop and test locally. This also means code can be written and tested without a fully-fledged LAMP configuration. All the testing can be done via the command line and simply shut down when finished. Simply browse to the directory on your computer where your PHP application is stored (regardless of whether it's in Apache's document root) in the command line, and type:

```
001 php -S localhost:8888'id' . '";
```

This will create a development server for the current folder on port 8888.

```
001 PHP 5.4.3 Development Server started
at Saturday May 26 13:07:59 2012
```

Go to `localhost:8888` in your web browser, and voila: instant server for the current directory.

REGULAR EXPRESSIONS WITH THE /X FLAG

While some of us truly enjoy regular expressions, we'll hold our hands up and admit that they certainly aren't for everyone.

But many times, you'll find yourself noticing that the intricate sequence you wrote months ago, might as well be a load of incomprehensible gibberish now.

The /x flag can come in very useful in these situations. Think of it as a way to embed comments into a regular expression, for future reference.

Consider, for example, the following simple regular expression. For the purposes of this example, it verifies a US phone number:

```
001 preg_match(
002     '/(?:\d{3})?-\d{3}-\d{4}/',
003     $number
004 );
```

While we may currently understand each section of the regular expression, in a year's time, we may have

no clue as to what certain parts of the code actually mean; like the ?: at the beginning (it designates a non-matching group, by the way).

Let's instead use the /x flag to inform our future selves, and save confusion.

```
001 preg_match(
002     '/
003     (?:\d{3})? # The area code... code can
004     be optional
005     -\d{3} # The prefix
006     -\d{4} # The line number
007     /x',
008     $number
009 );
```

This is admittedly a simple example, but it serves as a good illustration to help you imagine the benefits the /x flag can provide for when you want to implement more intricate regular expressions.

RANDOM HEADER IMAGES

Don't underestimate how convenient the technique outlined in the tip to the right can be. We're not merely limited to variables. If you instead choose to render the style.php file in production, you can accomplish a variety of dynamic tasks, such as loading random header images on each page load.

For example:

```
001 <?php $headerBG = rand(1,10); ?>
002 .header {
```

```
003     background: url(images/<?php
004     $headerBG %>.jpg) no-repeat;
```

With this technique, each time the page is rendered, the stylesheet will reference a random image within the images/ folder. Populate that folder with ten images - 1.jpg to 10.jpg - and you're all set to go!

If you do elect to serve PHP files as CSS, please, please, please make sure that you do your research first.

DON'T SPLIT HAIRS

It only takes a relatively swift Google search to uncover countless articles related to PHP performance. What's rather unfortunate is, that the huge majority of these articles are largely misinformed, or focus on 'performance boosts' - which are insignificant to an extreme.

Consider the popular 'single quotes vs double quotes' debate. For those unfamiliar with this, the basic argument is that, because PHP doesn't have to parse single quotes, in search of embedded variables, it's better for performance, and a more acceptable standard to - when possible - always use single quotes instead of doubles.

```
001 $name = 'Bob';
002 echo 'Hi, $name'; // Hi, $name
003 echo "Hi, $name"; // Hi, Bob
```

Not only is this not true, but it takes the concept of pre-optimisation to an extreme. Any article that states otherwise is providing a poor service, and is harming the PHP community (particularly the newcomers) more than helping it. Instead, invest your performance tuning into database query bottlenecks, and on the frontend - concatenating assets, and reducing the size of your images.

SOME PROJECTS DON'T WARRANT THE USE OF A PREPROCESSOR

CSS VARIABLES WITH PHP

These days, most designers take advantage of a CSS preprocessor, such as LESS or Sass. However, there are some cases when a smaller project doesn't necessarily warrant a preprocessor, though you still might like to leverage the power of variables.

Well, if we're clever, we can do this very thing with plain-old PHP. First, let's review the basic concept. Consider the following file, style.php, which contains a list of PHP variables and CSS:

```
001 <?php
002 header("Content-type: text/css; charset:
003 UTF-8");
```

Variables

```
001 $primary = 'red';
002 ?>
003 .container {
004     margin: 0;
005     padding: 20px;
006     color: <?php echo $primary; ?>;
007 }
```

Believe it or not, if you reference this little file here in your HTML:

```
001 <link rel="stylesheet" href="style.php">
```

It will work! However, there are some considerable downsides to this approach if used in production. Most notably, because we're using PHP, the file never has the chance to be cached (at least not without a bit of trickery). Instead, a better solution is to use this technique for development, and then convert the file to CSS for production. This conversion can be done from the command line.

```
001 php style.php > style.css
```

The command above will execute the PHP, and export the output to a file, called 'style.css'. With this technique, you're able to leverage the power of variables (and PHP), while still ultimately outputting a static stylesheet for production.

JOKE OF THE DAY

To display a joke, store a list of jokes in an array.

```
001 $jokes = [
002     'Why did the chicken cross the road?
To get to the other side.',
003     'What is Ernie\'s favorite ice
cream? Sure-Bert.',
004     'etc.'
005 ];
```

As we want a new joke with each page load, we randomly select an item from the array, and echo it within a blockquote.

```
001 <h1>Joke Of The Day</h1>
002 <blockquote>
003     <?=$jokes[ rand(1, count($jokes) ]
?>
004 </blockquote>
```

EMBRACE MODERN FRAMEWORKS

It's easy to fall into the rut of always resorting to WordPress. Why not Consider using a modern PHP framework, such as FuelPHP or Laravel?

Consider creating a users table. In Laravel, rather than building some SQL string, we can harness the power and flexibility of migrations. Using Laravel's command line tool, artisan, we can build the necessary skeleton to create and drop the users table.

```
001 php artisan migrate:make create_users
```

This code will generate a Create_Users migration, along with two methods: up and down. We can leverage the helpful Schema class to build our table, without having to nest nasty SQL into our PHP. Here's an example:

```
001 class Create_Users {
002     /* Create the table. */
003     public function up()
004     {
005         Schema::create('users',
function($table) {
006             $table->increments('id');
007
008             $table->string('username');
009             $table->string('password');
010             $table->string('email');
011         });
012
013         DB::table('users')->insert($new_
user);
014     }
015
016     /* Revert the changes to the database.
*/
017     public function down()
018     {
019         Schema::drop('users');
020     }
021 }
```

The table can now be created by executing:

```
001 php artisan migrate
```

And your table has been created! The power of migrations is that we can easily rollback these changes.

```
001 php artisan migrate:rollback
```

Now the table has been deleted. This is just one example of the power a modern framework like Laravel can provide.

CLOSURES

JavaScript users have enjoyed the power of closures for years. Luckily, we now have them in PHP, as of version 5.3. If the term closure sounds scary, just think of it as an anonymous function.

Most immediately, you can imagine using them as callback functions, similar to what you might be used to in jQuery. Here's a WordPress example:

```
001 add_action('publish_post', function() {
002     // send email to subscribers
003 });
```

Additionally, closures can be assigned to variables.

```
001 $name = function() {
002     return 'Douglas Quaid';
003 };
004 $name(); // Douglas Quaid
```

Even better, a closure can inherit values from its parent's scope, via the use keyword.

Please note that, as of PHP version 5.4, within a closure, the \$this keyword will still refer to the current class instance.

BLADE TEMPLATING

Need another reason to consider Laravel? Enter Blade templating. Most frameworks offer some form of templating solution, but Blade ranks among the best. We all hate the process of creating forms; well Blade steps in to make the task considerably less groan-worthy.

Blade allows you to use beautiful, unobtrusive syntax for writing PHP control structures and echoing data.

Rather than embedding <?php ?>, we can instead use a curly brace notation: {{ }}. Here's an example:

```
001 ?{{ Form::open('task/5', 'PUT') }}
002 <ul>
003     <li>
004         {{ Form::label('title', 'Title') }}
005         {{ Form::text('title') }}
006     </li>
007     <li>
008         {{ Form::label('message',
'Message') }}
009         {{ Form::text('message') }}
010     </li>
011     <li> {{ Form::submit('Update Task!') }}
012 </ul>
013 {{ Form::close() }}
```

JUMP TO THE CLOUD

It's quite possible that your standard deployment process consists of opening an FTP program such as Transmit, and dragging the updated folder over to your server. Clearly, this is not a practice that is ideal; what if you make a mistake, and need to roll back to the point before you uploaded those files? There isn't an easy way to accomplish this with the drag and drop method alone.

Instead, a better solution is to store your app in the cloud, and use Git-based deployment. Consider using a platform such as PHP Fog or Pagoda Box, which provide fast and scalable hosting for your PHP projects and applications.

With this method, deploying your project can one hundred per cent be accomplished from the command line.

CREATE THUMBNAILS

The GD library, though cumbersome to work with, can provide a great deal of power when it comes to manipulating images. For instance, to create a thumbnail dynamically, we can follow a few steps:

First, we use the `imagecreatefromjpeg` function to load the image from the file system. Next, we use `getimagesize` to determine the width and height. This function will return an array, which contains a variety of information about the image, including the dimensions, and file type. In our case, we only need the dimensions, so we'll use the list function to store the first two items in the array within the `$x` and `$y` variables, respectively.

```
001 $source = 'webdesigner.jpg';
002 $original = imagecreatefromjpeg($source);
003 list($x, $y) = getimagesize($source);
```

Next, specify the desired dimensions for the thumbnail:

```
001 $desired_width = 200;
002 $desired_height = $y / ($x / $desired_width);
```

We've set a width of 200, and are using just a bit of math to calculate what the `$y` value should proportionally be. Now, we're ready to begin generating the thumbnail, using the `imagecreatetruecolor` function.

```
001 $thumb = imagecreatetruecolor($desired_width, $desired_height);
```

This will set the wrapper for the thumbnail. Next, we will copy the original image that we modified into this `$thumb` destination.

```
001 // dest, original image, dest_x, dest_y,
src_x, src_y, dest_w, dest_h, src_w, src_h
002 imagecopyresampled($thumb, $original, 0, 0,
0, 0, $desired_width, $desired_height, $x, $y);
```

Yes, by the way, this function is a bit ridiculous. Don't worry; none of us can remember the order for the arguments. Mostly, we're specifying which portion of the original image to copy (the whole thing, in our case), as well as the dimensions of the destination and source images.

The final step is to set the content type header, and output the image to the browser.

```
001 header("Content-type: image/jpeg");
002 imagejpeg($thumb);
```

Alternatively, if you'd instead prefer to write the thumbnail to a file, rather than render it on the screen, you can pass a file name as the second argument for `imagejpeg`.

```
001 imagejpeg($thumb, 'image-thumb.jpg');
```

Clearly, this is a simple, procedural implementation. You'll likely want to abstract this functionality away to a flexible and reusable class.

USE XDEBUG

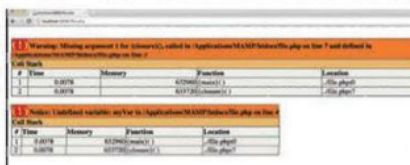
For when you need more debugging power, consider using the fantastic PHP extension, Xdebug.

Xdebug provides full stack errors, profiling, and code coverage analysis. While you can get it from xdebug.org, it's likely you already have it on your system.

To do so, open your `php.ini` file, search for `[xdebug]`, and uncomment the `zend_extension` line below it, by deleting the semicolon at the beginning of the line.

If you don't know where your `php.ini` file is stored, open Terminal, and run `php -i | grep "Loaded Configuration File"`. This will output the path to the file.

Next, you'll also want to enable HTML errors as well. Search for `'html_errors'`, and change the value to `On`. Lastly, restart Apache, and you're good to go!



▲ Above: Improved debugging with Xdebug

FINDING FILES WITH GLOB

With the `glob` function you can search a directory for a certain set of files. Let's hunt down all JPEGs.

```
001 $files = glob('*.jpg');
002 print_r($files);
```

The snippet above will output:

```
001 Array
002 (
003     [0] => image.jpg
004     [1] => people.jpg
005     [2] => photo.jpg
006 )
```

That's helpful, but what about images with the JPEG and PNG extensions? To capture those files as well, we can use the `GLOB_BRACE` flag.

```
001 $files = glob('*.jpg,*.jpeg,*.png', GLOB_BRACE);
002 print_r($files);
```

Now, we're capturing all images – or at least files, which have extensions of PNG, JPG, and JPEG.

```
001 Array
002 (
003     [0] => image.jpg
004     [1] => people.jpg
005     [2] => photo.jpg
006     [3] => city.jpeg
007 )
```

For one last glob tip, if you want to return the full path to the captured files, we can do so quite easily:

```
001 $files = glob('*.jpg,*.jpeg,*.png', GLOB_BRACE);
002 $files = array_map('realpath', $files);
003 print_r($files);
```

Which outputs:

```
001 Array
002 (
003     [0] => /Applications/MAMP/htdocs/project/image.jpg
004     [1] => /Applications/MAMP/htdocs/project/people.jpg
005     [2] => /Applications/MAMP/htdocs/project/photo.jpg
006     [3] => /Applications/MAMP/htdocs/project/city.jpeg
007 )
```

```
001 git add . # add all changed files to the stage
002 git commit -m 'Added about page' # commit the changes
003 git push origin master # push the changes to PHPFog
```

Using just these three simple commands (which can be shortened even further with aliases), we've now leveraged the power of version control with Git, and have pushed the latest modifications up to scratch, to PHPFog.

Next, referring back to the rollback question that I proposed earlier, should we need to undo those updates, it's as simple as running:

```
001 git reset HEAD^ --hard
002 git push origin -f
```

This snippet will reset your code base to the state that it was in before the commit, and then force a push to PHPFog.

In a modern development world, version control and Git deployment is the standard.

PHOTOMANIPULATION GRAPHICS NEW MEDIA PHOTO EDITING DIGITAL PAINTING TYPOGRAPHY

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Create a cross-platform app using the Mojito framework

Discover how to code an app with Yahoo!'s fresh new JavaScript framework, designed to work fluidly on any device. **Page 86**

NEW
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Build web apps with Node.js & Geddy

Simon Bisson explores the popular Node.js framework Geddy and builds on the DNS server list app created last issue. **Page 90**



Personalise and customise Google Maps™

Learn how to customise the Google Maps API to match your brand **Page 80**



CUSTOMISE AND PERSONALISE GoogleTM Maps

Google Maps is the de facto standard for online maps. Here we look at how to customise the Google API to match your brand and site



Matt Gifford

Matt Gifford is a lead RIA consultant developer and industry author from Cambridge, who specialises in ColdFusion, mobile and front-end development, and can claim over ten years of industry experience across various sectors.

Cartography, the process of making and studying maps, has been around for millennia. It is a subtle combination of art, aesthetics, science, and design, and a process that allows us to chart, record and share data in an easy to read format.

From the earliest cave paintings depicting social gatherings and small communities, to larger, more detailed cartographic creations of the stars in the sky and the evolving shape of the Earth as was perceived throughout history, even to the humble London A-Z possibly lost in the back of a glove box in a car; the art of map making and reading is one that is still very much alive and of importance to us today.

Although there are a number of mapping services available online, Google Maps seems to have surfaced as the top selection due to its ease of use, clear layout

and aesthetic design. Readability is of crucial importance – we want to consume data and information easily, so it needs to be incredibly simple to digest and understand. The Google Maps interface is clean, concise and relatively clutter-free, and the rendered maps are instantly recognisable and simple to process. Perhaps the familiar feel and design of the information provides some comfort to its many users and implementers?

As a web professional, one of the service's greatest features is the fact that through an incredibly detailed and extensive API, it is available to use on our own sites, applications and web projects in almost any way we see fit. We can create a truly customised experience for our users with a tool that many use and feel safe with.

From CMS plug-ins to bespoke implementations, Google Maps is used throughout the World Wide Web, and only your imagination can stop you creating some unique applications using the openly available service.

STARTING OFF

To start off, let's answer one simple question first: How easy is it to implement a Google Maps interface into my existing website?

Chances are most if not all of us have been to the main Google Maps page (maps.google.com) at some point in our lives - whether it was to check directions between a number of locations, find points of interest in specific geographical areas, or to explore the world with the Street View features and see if you could spot weird and wondrous moments of public life captured by the roving Google team.

With all of the exciting things to experience and explore using the service, you may or may not have noticed the existence of a 'Link' button to the left hand side of the map (represented by a graphic of a small chain link). It can easily be overlooked with so much information to look at and take in, but it holds the key to quickly and easily adding the Google Maps features to your websites.

Clicking on the Link button, the user will then be presented with a small overlay window, which will provide you with a direct link or iFrame HTML code to the exact location currently visible in the larger mapping window directly beneath the overlay. The link is ideal for sharing a saved location with anyone over IM, in an email or anywhere else. The generated HTML consists of an iFrame with default width, height and other style attributes, which will open up the same link to the currently visible map location. This in itself provides the answer to our initial question of ease of use and implementation - you can simply copy and paste the provided HTML code into your web application and, barring any specific styles you may wish to add for positioning and aesthetics to fit into your site, you now have a Google Maps feature.

We can actually take this a little further and customise the map somewhat to add some basic individuality to the iFrame markup. Directly below the HTML text field, you will see a link to 'Customize and preview embedded map'. Clicking this, a new window will appear to allow you to tweak the dimensions of the map. You can

choose from three predefined sizes (small, medium and large accordingly), or opt to enter a custom size, which will allow you to enter specific width and height dimensions. Any changes made in this window will update the map to provide you with an instant preview of how it will look. The updated HTML code is available to copy and paste into your website, if and when you are happy with your changes.

So, just how easy can it be? Essentially, you are no more than a few quick clicks away from obtaining the basic code you need to include a Google Maps location on your site.

DOING IT YOURSELF

One of the greatest features of Google Maps as a product is the API (Application Programming Interface), which provides developers and web professionals with the ability to create truly custom mapping applications and interfaces.

When starting with the API, you literally start with a blank canvas. Once you include any reference to the Google Maps API JavaScript file or URL endpoint within your HTML document, you have the freedom to create a map of any size and scale, and display a level of information that is right for you and your needs.

GET SOME STYLE

The Google Maps interface is instantly recognisable: the clear layout, the icons used to set a marker to any locations, the distinctive default colour palette. All of

these things and many more act as confirmation at a glance that you are using a Google Maps map.

While this is reassuring to some extent, heavy importance lies on being able to differentiate your brand, your site, or your application's use of mapping interfaces from everyone else who uses the popular API. Familiarity is good, but creatively we strive to stand out from those around us.

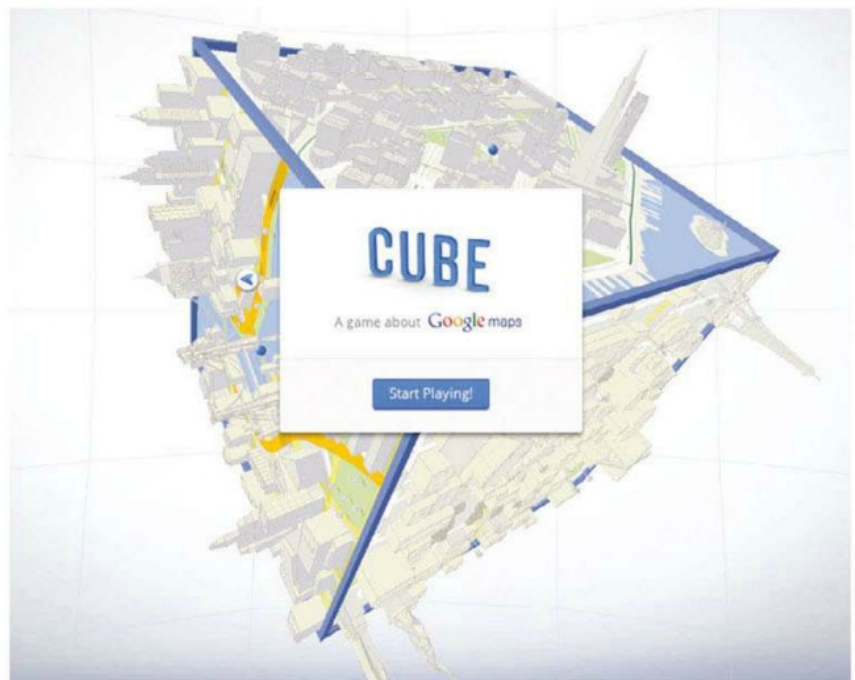
One of the new features available in the latest API is Styled Maps. With a little extra code added to your map initialisation code, you can customise the base map layers to match your brand requirements, draw attention to your plotted data or markers, or to simply remove any features of the map you do not want to show.

The possibilities for customisation using styles are numerous, but a distinctly visible change you can make is to alter the colour scheme of the map and its various elements. This does not need to stop at changing the road featureType colours to bright pink or blue - in fact, the Google Maps API has many sub-categories for each individual featureType, all of which can have specific styles applied to them, or removed from display altogether. The choice is yours.

STREET VIEW

Viewing geographic data using the mapping interface is one thing, but truly being able to 'step into the map' provides another user experience altogether, and one that can be used to great effect to help create something memorable for your site's users.

“ONLY YOUR
IMAGINATION CAN
STOP YOU CREATING
SOME UNIQUE
APPLICATIONS USING
THIS SERVICE”



ABOVE: An interactive 3D game using maps as the board? An exciting use of the latest technologies from Google themselves

DRAGGABLE ROUTES

MONITOR ANY CHANGES MADE BY THE USER TO THE GENERATED ROUTING DIRECTIONS WITH AN EVENT LISTENER

```
001 var directionsDisplay = new google.maps.
002 DirectionsRenderer({draggable: true});
003 var map = new google.maps.Map(document.
004 getElementById("map_canvas"));
005 directionsDisplay.setMap(map);
```

DISPLAY DIRECTIONS

To begin rendering routing and directions we need to create a new `DirectionsRenderer` object. We also want to set the `polyline` to allow draggable interactions. Apply the map to a document element, and then set the direction renderer to the map.

```
001 google.maps.event.
002 addListener(directionsDisplay,
003 'directions_changed', function() {
004   calculateDistance(directionsDisplay.
005     directions);
006 });
```

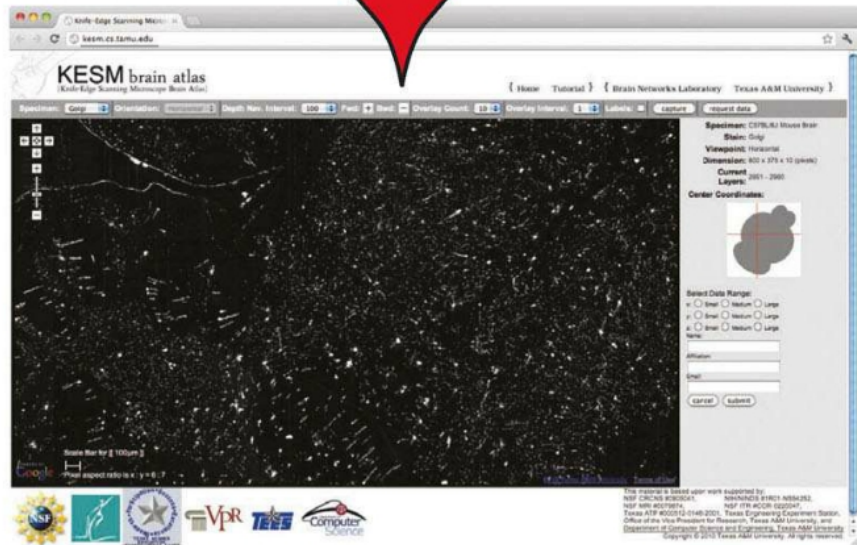
SETTING THE EVENT LISTENER

When instantiating or initialising the map object and any related properties, we can include a number of event listeners to execute when certain aspects have been altered. If the user changes the directions using the drag-and-drop interaction, the `calculateDistance()` function will run.

```
001 function calculateDistance(result) {
002   var totalDistance = 0;
003   var myroute = result.routes[0];
004   for (i = 0; i < myroute.legs.length;
005 i++) {
006     totalDistance += myroute.legs[i].
007     distance.value;
008   }
009   totalDistance = totalDistance / 1000.
010   document.
011   getElementById("totalDistance").innerHTML =
012   totalDistance + " km";
013 }
```

CALCULATE DISTANCE

Once the event has been recognised, the `calculateDistance` method will execute. We have passed through the directions from the `DirectionsRenderer` object as a parameter, which lets us loop through and increment the value of the updated distance, which we show by updating the desired HTML element with the value.



ABOVE: Don't constrain yourself to geographical locations. The Knife-Edge Scanning Microscope Brain Atlas lets you explore brain scans using Google Maps software

STREET VIEW ALLOWS YOU TO DIVE IN AND TREAD THE CITIES, TOWNS AND HAMLETS IN A 360 DEGREE PANORAMA

Not only does the Street View functionality allow you to dive in and tread the cities, towns and hamlets in a 360 degree panoramic view of all areas covered by the Google Maps application, you can also set specific options to tailor and customise your real-world map views to your liking.

We have the ability to intercept and monitor Street View events if any changes are made to the state of the panorama. These can include detecting if the Street View is switched off or on, or if the geographical location of the panorama changes as the user continues on their virtual journey within your application.

```
001 google.maps.event.addListener(panorama,
002 'position_changed', function() {
003   console.log('the position has changed.
004   do something amazing here');
005 });
```

Typically, location markers are used in the standard map interface to easily plot and visualise locations. These can also be used in Street View as the native display of map overlays is also supported in panoramic views. This could be used to set clear pointers for public transport, favourite venues or clearly identifiable locations for a chain of shops, for example, that will persist on the map

stage if a user switches their view from the default map type into Street View.

ROUTING

A map is a map, and one of its core purposes is to assist the inquisitive, the lost or those wishing to plan journeys.

If you are including a Google Maps interface within your application, displaying your location to a user is very helpful. You can improve your user's experience and help them to find you and your services by giving them the ability to use your map to generate routing and directions from their specific location to your offices, shops, business or favourite coffee place.

The Google Maps API can really help you transform your standard mapping interface into something that can be used to generate and return directions and routing options.

Obtaining a request for directions from point A to point B is relatively simple.

```
001 var directionsService = new google.maps.
002 DirectionsService();
003 var directionsDisplay = new google.maps.
004 DirectionsRenderer();
005 var request = {
006   origin: "St Albans, UK",
```



```
007 destination: "Cambridge, UK",
008 waypoints: [
009 {
010 location: "St. Ives, Cambridgeshire, UK",
011 stopover: false
012 }
013 ],
014 provideRouteAlternatives: false,
015 travelMode: TravelMode.DRIVING,
016 unitSystem: UnitSystem.IMPERIAL
017 };
018 directionsService.route(request,
019 function(result, status) {
020 if (status == google.maps.
DirectionsStatus.
OK) {
021 directionsDisplay.
setDirections(result);
022 }
023 });
```

In the previous code sample, we set a new request object containing our origin and destination locations, including a single waypoint for the journey. We also set the mode of travel and were able to define the system of units used to calculate the distance.



<comment>
What our experts think of the site

Invaluable for integration

Google Maps has become an invaluable tool in web development over the past couple of years. It allows me to provide a wide scope of options: from basic 'find us here' type dynamic maps on contact pages, to custom-skinned Twitter mash-up tools and complex location and direction-based tie-in services for WordPress and Joomla.

The API and the scope of integration that it offers is extensive - with enough research and knowledge there is very little map-based that it won't allow you to do. The flipside of that is that it's also exhaustive: it is large, complex, and takes some time to familiarise yourself with.

Fortunately most of my client needs fall into the more basic category but it is certainly a piece of web tech that it is well worth spending the time to become familiar with.

John Kavanagh

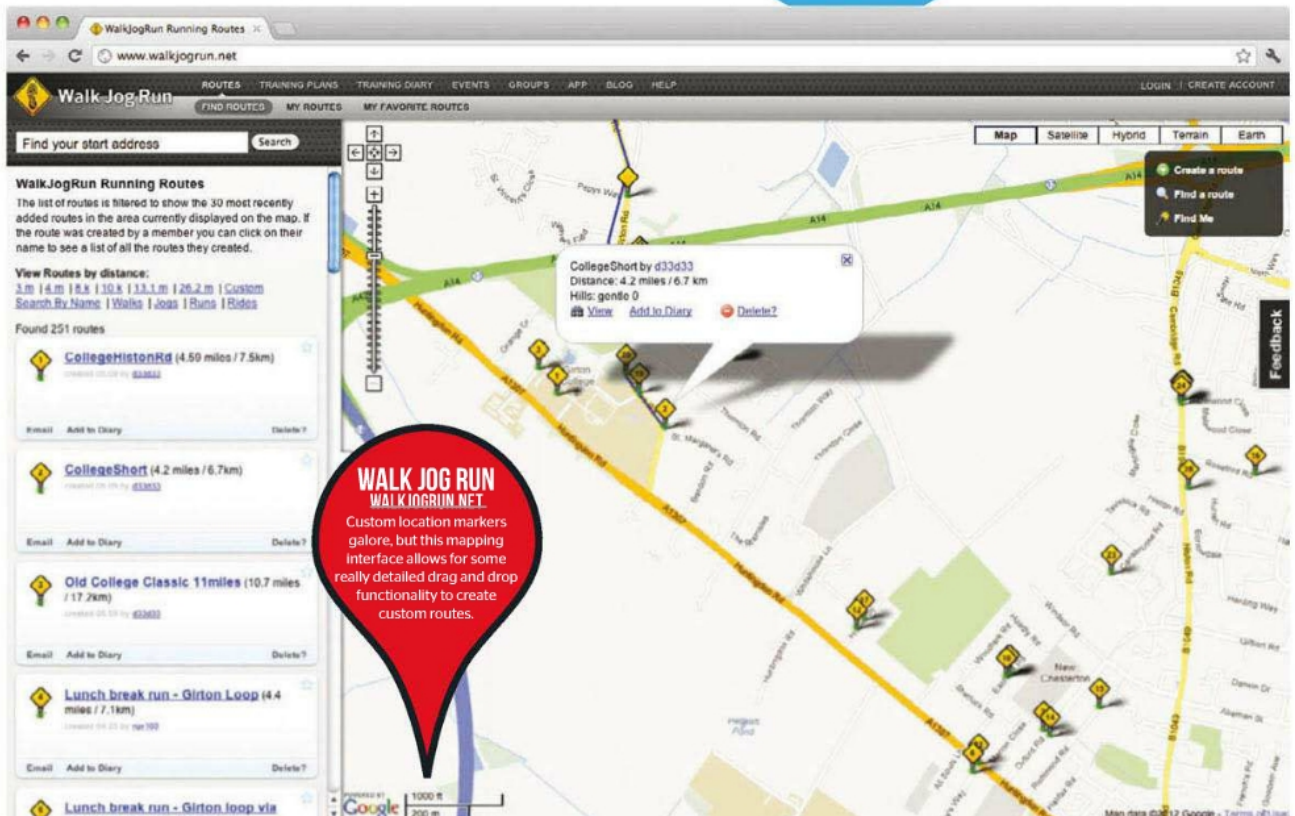
When a direction request is made, an asynchronous call is made to the API and the results from the request are passed into the callback function in the form of a DirectionsResult object and a DirectionsStatus response code. The information returned in the DirectionsResult object allow us to

GETTING API ACCESS

To access the API, you will need an API key from code.google.com/apis/console. This console will also give you access the other exposed APIs within the Google product stack.

easily generate the direction results to the user, assuming a route was successfully returned - we can easily validate this against the DirectionsStatus value.

To output the returned directions, we pass the results into the DirectionsRenderer object, which can handle not only the display of the polylines to visualise the routing options



WalkJogRun Running Routes

The list of routes is filtered to show the 30 most recently added routes in the area currently displayed on the map. If the route was created by a member you can click on their name to see a list of all the routes they created.

View Routes by distance:
3m | 4m | 8m | 10m | 11.1m | 26.2m | Custom
Search By Name | Walks | Jogs | Runs | Bikes

Found 251 routes

- CollegeHistonRd** (4.50 miles / 7.5km)
created 05.09 by [d33d33](#)
Email | Add to Diary | Delete?
- CollegeShort** (4.2 miles / 6.7km)
created 05.09 by [d33d33](#)
Email | Add to Diary | Delete?
- Old College Classic 11miles** (10.7 miles / 17.2km)
created 05.09 by [d33d33](#)
Email | Add to Diary | Delete?
- Lunch break run - Gilton Loop** (4.4 miles / 7.1km)
created 04.03 by [npr100](#)
Email | Add to Diary | Delete?
- Lunch break run - Gilton loop via** (4.4 miles / 7.1km)
created 04.03 by [npr100](#)
Email | Add to Diary | Delete?

WALK JOG RUN
WALKJOGRUN.NET

Custom location markers galore, but this mapping interface allows for some really detailed drag and drop functionality to create custom routes.

CUSTOMISE AND PERSONALISE GOOGLE MAPS

available, but also the display of any returned textual directions as a step-by-step series of directions.

We can further extend the interaction for the user by allowing them to modify their route by setting an option to make it draggable. When this has been implemented, the user can select any point on the rendered result and move it to a new location. This will dynamically update the map routing to display the altered path.

We can also make use of the Distance Matrix service to compute the travel distance and journey duration between supplied locations. Using this feature in conjunction with the routing requests will add an extra level of interaction for the user and help create a viable route-planning tool.

FINALLY...

The Google Maps API provides a lot of in-depth functionality that can help you create a customised mapping tool or interface for your users. You can choose which (if any) of the customisation features you want to include to generate an implementation of the familiar map user interface, and to build something specific to your needs and requirements. However you choose to use it, take some time to investigate the available features and new updates, and explore the possibilities to help make your map stand out from the rest.



ABOVE: Toyota made use of the Street View API to create their own 360 degree panoramic views of locations submitted by customers

TAKE IT MOBILE

The Google Maps API is not only applicable to the 'traditional' web. With the continued surge in mobile browsing and location-aware apps using the device's geolocation capabilities, Google Maps can easily be used within your native mobile applications with minimal fuss. If you're using a service like PhoneGap to create apps, you won't even have to change your HTML code.

HOWEVER YOU CHOOSE TO USE GOOGLE MAPS, TAKE SOME TIME TO INVESTIGATE THE AVAILABLE FEATURES AND NEW UPDATES



USING THE DISTANCE MATRIX PROVIDE ADDITIONAL ROUTING INFORMATION TO USERS SUCH AS ESTIMATED JOURNEY TIMES

The Google Map API contains the Distance Matrix service, which can be used to compute travel distance and journey times between multiple routes using a given mode of travel. This works beautifully in conjunction with the Directions Service (which returns detailed route information), as well as standing up effectively on its own.

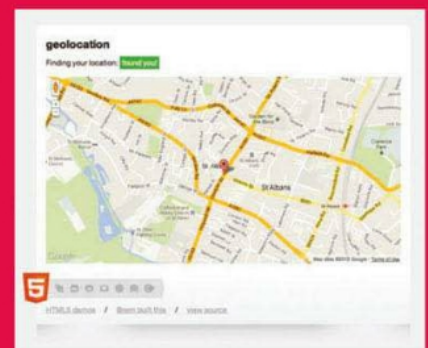
Accessing the service is relatively straight forward, as we can see here:

```
001 var origin = new google.maps.  
    LatLng(51.75153, -0.333892);  
002 var destination = "London, England";  
003 var service = new google.maps.  
    DistanceMatrixService();  
004 service.getDistanceMatrix(  
005 {  
006 {
```

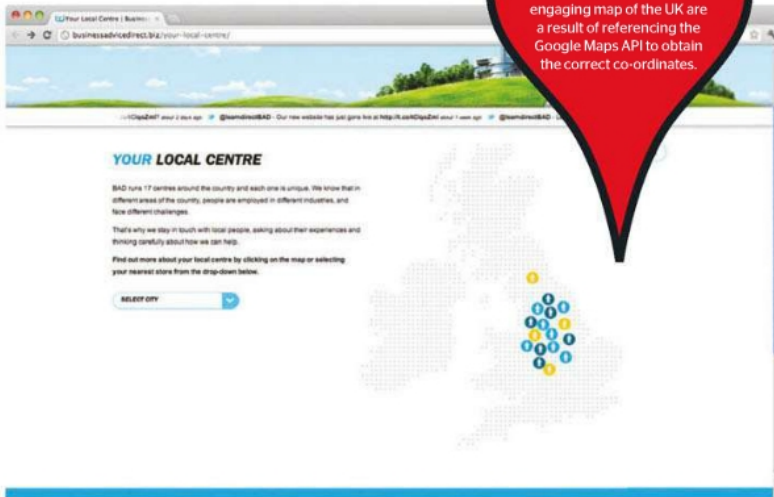
```
007   origins: [origin],  
008   destinations: [destination],  
009   travelMode: google.maps.TravelMode.  
    DRIVING,  
010   avoidHighways: true  
011 }, callback);  
012 function callback(response, status) {  
013   // Process the response here  
014 }
```

Once the Distance Matrix service is instantiated, we pass the specific routing information into a particular method, `getDistanceMatrix()`. This contains at least one origin and one distance, although multiple values can be sent through. It's useful to note you can send in these details as a specific Google Map co-ordinate object or as a textual reference to a location. Finally,

we specify a callback method to process the returned response, within which we can calculate the duration and distance of our suggested route.



**BUSINESS
ADVICE DIRECT**
BUSINESSADVICEDIRECT.BIZ/
YOUR-LOCAL-CENTRE
Locations on this clean,
engaging map of the UK are
a result of referencing the
Google Maps API to obtain
the correct co-ordinates.



<comment>
What our
experts think
of the site

Maps is both creative and flexible

When developing solutions that require mapping elements, the Google Maps API is always a strong candidate.

The ability to get creative with features such as overlays and layers, and the great deal of flexibility and control over the UI, mean that the potential extends far beyond simple marker placement or routing. Using the Street View or Google Earth APIs gives the ability to tie engaging developments to locations familiar to users, instantly transporting them into the midst of the experience.

With mobile now being a default consideration for most new developments, Google Maps has been designed to load quickly, respond to touch-based interactions and is suitable for use in both native and web-based applications through the JavaScript API and native SDKs. The Static Maps API can also help serve static images to devices where an interactive map is less appropriate.

Sally Jenkinson



ABOVE: Twitter Nano uses the Google Maps interface to search for a location, and then queries the Twitter API for messages sent from that area

STYLING YOUR MAP

MAKE USE OF THE NEW FEATURES IN THE API TO CHANGE THE COLOUR SCHEME AND DISPLAY TO SUIT YOUR BRAND

```
001 var myOptions = {
002   center: new google.maps.LatLng(0,0),
003   zoom: 2,
004   mapTypeId: google.maps.MapTypeId.ROADMAP
005 };
006 var map = new google.maps.Map(
007   document.getElementById("map_canvas"),
008   myOptions
009 );
```

INITIALISE MAP

Here we create a custom set of options for use in the initial view of the map, setting a specific zoom level, map type and central location. We build and initialise our Google Map implementation, and pass in the options defined previously. The map will be displayed in the map_canvas div element.

```
001 var myStyles = [
002 {
003   featureType: "all",
004   stylers: [
005 { visibility: 'off' }
006 ],
007 },
008 {
009   featureType: "road",
010   stylers: [
011 { hue: "#ff0023" },
012 { saturation: 40 },
013 { visibility: 'on' }
014 ],
015 }
016 ];
```

CREATE STYLES

Next we start to create any custom styles we wish to include in the map. This is a simple JavaScript array that contains separate objects for each style we wish to apply to the final layout. Here, we turn off all features by default, and reintroduce all roads with an altered colour style.

```
001 map.setOptions({styles: myStyles});
```

APPLY STYLES

Finally, we need to apply our custom styles to our predefined map interface. This could be done during the map construction, but in this example we are going to pass our style array object and use the setOptions method to apply these updates directly to our map.

Create an app using Yahoo!'s new Mojito framework

Code a cross-platform app with Yahoo!'s fresh and minty framework

tools | tech | trends JavaScript, Mustache.js, Mojito, Node.js. currently, Mojito will only run on *nix systems **expert** Kieron Howard



Developers have become used to a wide gap in coding dynamically for the frontend in JavaScript, and then using a language like PHP or .NET for the backend. What if it could be done with one language? Mojito aims to blur the boundaries between the front and backend by allowing the whole app to be

written in JavaScript. Mojito has set its goals high, and in the future the team behind it hope to allow the app to choose whether to serve and then render on the client, to render on the server, or a mixture of both. For instance, render the first page on the device, then subsequent pages are fed JSON feeds to populate it.

In the first of this two-part tutorial we'll look at how Mojito works and how to get a server up and running. We will also look at the MVC design pattern that Mojito uses. MVC separates out business logic (dealing with data persistence and retrieval) with views (the rendering of the page the user sees) and the controller (the go-between that processes requests and responses).

01 Install Node.js

First off you will need to install the JavaScript server Node.js. Go to www.nodejs.org and, depending on your platform, follow the installation instructions. Once it's installed it might be a good idea to run the 'Hello World' example to make sure all is running smoothly.

02 Mojito

Open up a new terminal window and enter in each line below followed by Enter. This will install Mojito using NPM (or Node Package Manager). If the install fails, then you may have to use sudo before the command eg 'sudo curl <http://npmjs.org/install.sh> | sh'.

```
001 $ curl http://npmjs.org/install.sh | sh
002 $ npm install mojito -g
```

03 Test the installation

Once the installation has completed, you can test it using the code below, again, enter this in terminal. If all goes well then you should see a series of tests most should pass but its normal if some fail. Once all is well, we are ready to start building our application.

```
001 $ mojito test
```

04 Hello World

To get a basic understanding of how Mojito works, lets make a standard 'Hello World' app before we move on. Mojito apps are created using the code below. You should then see the success message. Open up the containing directory to see the structure.

```
001 mojito create app hello_world
```

05 Create Mojit

Back in terminal, change to the app directory using the cd command, and then we will create our first Mojit. Mojits are what make up your

application, with each Mojit having a separate controller to define what the Mojit does, and a view element to define what the Mojit looks like to the user.

```
001 cd hello_world
002
003 mojito create mojit helloMojit
```

06 Edit controller

In your favourite editor, open up the 'controller.server.js' file within the Mojit directory you just created. You will notice it contains around 50 lines of code already. This is the default index action for your Mojit. Before we study it some more, lets see Mojito in action, so go back to your terminal window.

07 Start Mojito

To start the Mojito server, make sure you are in your Hello_World project folder and then enter the command below. You should then see the 'Mojito started 'hello_world' on http://localhost:8666' message. If you get any errors, double check you are in the correct folder to request the Mojito start command. Open up a new browser window.

```
001 $ mojito start
```

08 Hello World

In the address bar enter <http://localhost:8666/@helloMojit/index> - You should be greeted with the message below. To explain, we make a request to our Mojito sever which is running on port 8666 on localhost. We then direct the request to our helloMojit controller and our index method within the controller. Additional methods can be added to the helloMojit controller to perform more complex tasks.

```
001 status
002 Mojito is working.
003 data
004 some: data
```




09 The helloMojit view

Our controller takes our request to index and then returns the associated view and data. Open the 'index.mu.html' file within the helloMojit>views directory in your editor. Mojito uses Mustache as its templating engine. Mustache is logic-less, meaning there are no 'if' or 'else' statements, or ways of manipulating any data that gets passed to it.

10 Mustache.js

Not being able to apply any logic to your views directly forces you to separate out your code, making it easier to maintain and debug. Taking a look at your index.mu.html file – you'll see a table, with some text. Mustache uses {{ }} to signify a variable. Note the 'status' var which relates to the one passed from our index method in our controller.

```
001 {{ aVariable }}
002
003 {{anotherVariable}}
```

11 Add new variable

To demonstrate, let's add another sample variable to our controller, then pass it to our template. In controller.server.js, add in 'myvar: 'This is my variable' to line 40, and then in index.mu.html add {{myvar}} just inside the first div. Save both these files and then head back to the terminal window where the server is running.

```
001 index: function(ac) {
002   ac.models.helloMojitModelFoo.getData(function(err, data) {
003     if (err) {
004       ac.error(err);
005       return;
006     }
007     ac.assets.addCss('./index.css');
008     ac.done({
009       status: 'Mojito is working.',
```

```
010     data: data,
011     myvar: 'This is my variable'
012   });
013 });
014 }
```

12 Restart server

As we've made a change to our code, we now need to restart the server. Use Ctrl+C to stop it, and then 'mojito start' to fire it up again. The Mojito server is quite verbose, and gives plenty of info by default on what requests are made to it, as well as what its responses are.

```
001 hold 'Ctrl' and 'c' to stop server/
002 $ mojito start
```

13 Assets

Assets such as CSS files or other JavaScript files are not included in the template as with some frameworks, but referenced from within the controller. In our example here, we are including the 'helloMojit/assets/index.css' file within our index template, using this line

```
001 ac.assets.addCss('./index.css');
```

14 Adding new routes

Adding a new route is a simple case of inserting another method within the controller. For this example we will just replace the value of our myvar variable to show the principle. Place this code beneath the index action, not forgetting to add in a semicolon after the closing brace.

```
001 myroute: function(ac) {
002   ac.models.helloMojitModelFoo.getData(function(err,
003     data) {{
004       if (err) {
005         ac.error(err);
```

```

005         return;
006     }
007     ac.assets.addCss('./index.css');
008     ac.done({
009         myvar: 'Fantastic!'
010     });
011 });

```

15 Insert new view

Now to coincide with our new myroute method, we need an associated view file. Create a new HTML file called 'myroute.mu.html' and place it in the helloMojito>views directory. Add the code below, save the file and then be sure to restart the server.

```
001 This is my new route and method: {{ myvar }}
```

16 Test the view

In your browser enter `http://localhost:8666/@helloMojito/myroute` and you should see displayed the value you entered in your new variable. Using what we have learned, we can now start to link parts of our app together, using the other part of the MVC pattern, the model.

17 The model (1)

The model part of our application deals with retrieving and persisting data from our chosen storage method, such as Mongo or MySQL, it is easiest in Mojito to use RESTful APIs that return JSON, and to process that. As Mojito was written by Yahoo!, using YQL is incredibly easy. Lets use the Yelp API to import some local restaurants to our app.

18 model.server.js

Rename your `models/foo.server.js` to 'model.server.js', and then add in the following code. This code creates a search method which makes a call to the Yelp API to return Sushi restaurants in San Francisco using YQL, which is Yahoo!'s own Query language.

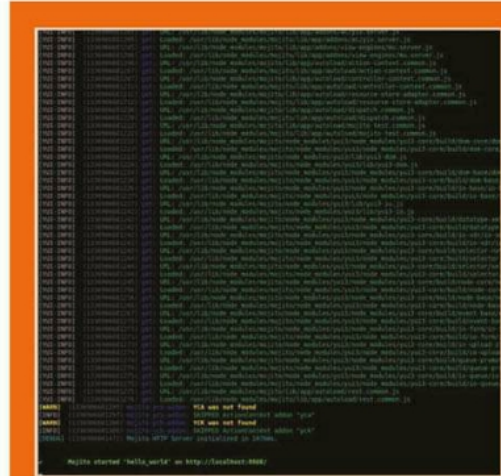
```

001 YUI.add('helloMojitoModel', function(Y) {
002
003     Y.mojito.models.yelp = {
004         init: function(config) {
005             this.config = config;
006         },
007         getData: function(callback) {
008             callback({some: 'data'});
009         },
010         search: function (search, start, count, callback) {
011             if (null == search || 0 == search.length) {
012                 callback([]);
013             }
014         }
015     };
016     start /= 1; count /= 1;
017     var select = 'select * from local.search where
query="sushi" and location="san francisco, ca"';

```

19 The model (2)

In the second part of our model we then process our results. The results are added to a Results array which we will use in our controller to pass onto the view. The results array consists of the id of the JSON node, the title (name) of the restaurant, and the address. To see the structure of the returned JSON in your browser you can enter: tinyurl.com/72fvqqr



<Above>
• Once the server is running, you should see a success message and the address where its located

```

001 Y.YQL (select, function(rawYql) {
002
003     if (null == rawYql || 0 == rawYql.query.count) {
004         callback ([]);
005     }
006
007     var results = [], item = null;
008
009
010     for (var i=0; i < rawYql.query.count; i++) {
011
012         item = rawYql.query.results.Result[i];
013
014         results.push (
015             {
016                 id: item.id,
017                 title: item.Title,
018                 address: item.Address
019             }
020         );
021     }
022     callback (results);
023 });
024 }
025 ];
026 }, '0.0.1', { requires: ['yql']});

```

20 The controller (1)

We now need to edit our helloMojito controller. Replace its contents with the code below. This index action checks whether the results has a url property, and if not applies one, as well as a default. We also pass through the amount of results and the page (default 1) ready for pagination later on.


```
001 YUI.add('helloMojit', function(Y) {
002
003   Y.mojito.controller = {
004     init: function(config) {
005       this.config = config;
006     },
007     index: function(ac) {
008
009       if(ac.params.hasOwnProperty('url')){
010         var q = ac.params.url('q') || 'default',
011         page = (ac.params.url('page') || 0) / 1,
012         count = (ac.params.url('size') || 20) / 1;
013       }else{
014         var q = ac.params.getFromUrl('q') || 'default',
015         page = (ac.params.getFromUrl('page') || 0) / 1,
016         count = (ac.params.getFromUrl('count') || 20) / 1;
017       }
018     }
019   };
020 }
```

21 Controller (2)

The second part defines our model (the one we just created), then calls it with the parameters we just set. The results are then passed on to the view with a callback, along with the page, count, and starting point. These values can be used for pagination within the view.

```
001 var start = page * count;
002 var model = ac.models.yelp;
003 model.search(q, start, count, function(results)
004 {
005   ac.done (
006     {
007       results: results,
008       page: page,
009       count: count,
010       start: start
011     }
012   );
013 });
014 }
015 };
016 }, '0.0.1', {requires: []});
```

22 Showing the results

Open up the views/index.mu.html file and then replace it with the code below. Now open up a browser and go to `http://localhost:8666/@helloMojit/index`. In your terminal window where you have started Mojito, you should see the server processing the request and response, and after a few seconds, the result should be displayed right there in the browser.

```
001 <div id="{{mojit_view_id}}" class="mojit">
002   <ul class="tile">
003     {{#results}}
004     <p>
005       Restaurant:{{title}}
006       Address:{{address}}
007     </p>
008     {{/results}}
009   </ul>
010 </div>
```



Code library

The Mojito controller

A look at what makes up arguably the most important part of a Mojito Mojit, the controller

Firstly, the Mojit is registered with the YUI add method. All Mojit controllers must have a unique name.

The index action is used as the default event for the controller when the index page is visited.

This is the call to our model, which requests the data from the Yelp API, we pass in the number of results, starting page and query string.

The results of our query are then passed to our associated view (index.mu.html) in arrays with corresponding names.

```
001 YUI.add('helloMojit', function(Y) {
002
003   Y.mojito.controller = {
004     init: function(config) {
005       this.config = config;
006     },
007     index: function(ac) {
008
009       if(ac.params.hasOwnProperty('url')){
010         var q = ac.params.url('q') ||
011         'default',
012         page = (ac.params.url('page') || 0)
013         /1,
014         count = (ac.params.url('size') || 20)
015         /1;
016       }else{
017         var q = ac.params.getFromUrl('q') ||
018         'default',
019         page = (ac.params.
020         getFromUrl('page') || 0) / 1,
021         count = (ac.params.
022         getFromUrl('count') || 20) / 1;
023       }
024       var start = page * count;
025       var model = ac.models.yelp;
026       model.search(q, start, count,
027       function(results) {
028         ac.done (
029           {
030             results: results,
031             page: page,
032             count: count,
033             start: start
034           }
035         );
036       });
037     }
038   };
039 }, '0.0.1', {requires: []});
```

Complex DNS servers with Geddy

In our second Node.js tutorial from Simon Bisson, we're looking at building web applications using the Geddy framework

tools | tech | trends Node.js, Geddy, Text editor **expert** Simon Bisson



MVC frameworks simplify separating design and code, and make it easier to port apps between back-end storage architectures. Using an MVC framework means application structures are created automatically, reducing the

code you need to write. That's important with an event-driven framework like Node.js, as the framework handles building the routes and the central switch - letting you concentrate code for specific functions.

Node.js is a way of constructing functional blocks of network code that can be used to handle services and operations that don't need to be part of a server. With a focus on input/output and on network services, Node.js code can also be used to construct a network of connected program elements that can be deployed across all your servers, making apps more responsive.

We're using Geddy to construct a more complex version of last month's DNS server list application that handles input, and displays a list of recent searches.

01 Installing Geddy

Last month we built a local test environment for our Node.js application development. We can use that existing environment to build our new application. Create a directory for your DNS server application, and then install the Geddy tools. You'll also need to add Jake, a JavaScript equivalent of the Rails build tool Rake. Use the NPM package manager to handle the install.

```
001 >npm install -g jake geddy
```

02 Building an application framework

Once we've installed Geddy, we can use it to build our application framework. Geddy, like Ruby on Rails, will automatically put much of the code we need in place, with code to handle the look and feel of our application, and code where we can add business logic and local storage for our files.

```
001 >geddy app dnslookup_app
```

03 A quick test

We can now test our code. Change directory to your application directory and launch Geddy. It will start up in debugging mode, so you'll see debugging information on your console as resources are loaded and used. The application itself runs on port 4000, so view <http://localhost:4000> in your browser. If everything is working you'll be presented with a welcome screen.

```
001 >cd dns_app
002 >geddy
```

04 Adding resources

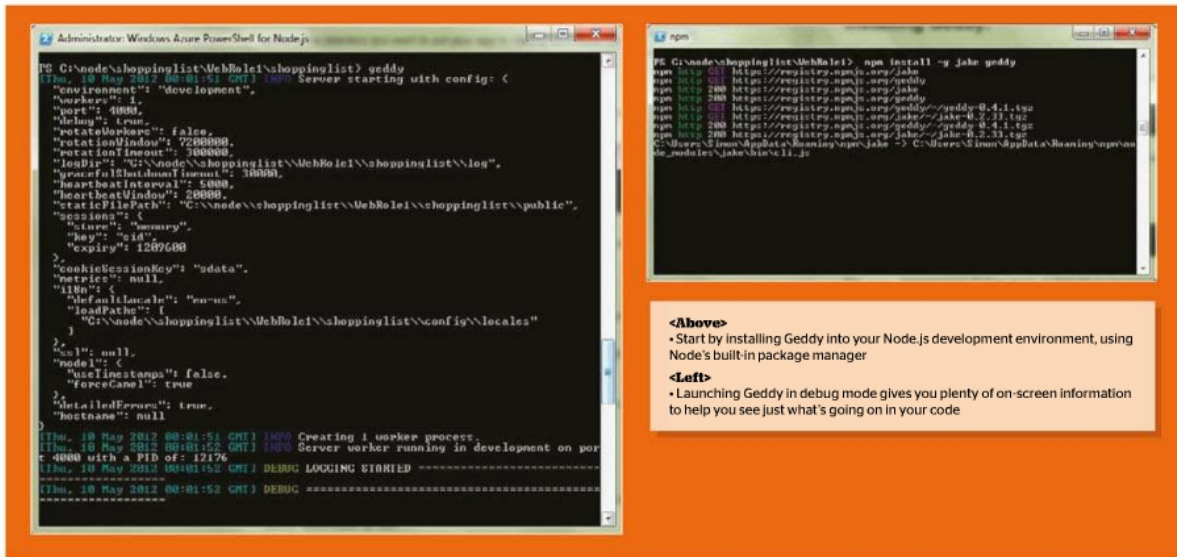
We can now start to customise the generated code for our DNS application. We'll first need to create the appropriate resources using Geddy. Shut down Geddy, and on the command line type the following command. This will create basic routes for our application, ready to customise further.

```
001 >geddy resource dnslookup
```

05 Inside the Geddy code

The code that is generated by Geddy goes into the controllers, model and view folders that are located in your app directory. In controllers, open the file 'dnslookups.js' so you can see the routes that have been created. These routes will enable you to create, edit and remove the various application elements - which is pretty much all you need for the framework of a basic web application.

```
001 var Dnslookups = function () {
002   this.respondsWith = ['html', 'json', 'xml', 'js', 'txt'];
003
004   this.index = function (req, resp, params) {
005     this.respond({params: params});
006   };
007
008   this.add = function (req, resp, params) {
009     this.respond({params: params});
010   };
011
012   this.create = function (req, resp, params) {
013     // Save the resource, then display index page
014     this.redirect({controller: this.name});
015   };
016
017   this.show = function (req, resp, params) {
018     this.respond({params: params});
019   };
020
021   this.edit = function (req, resp, params) {
022     this.respond({params: params});
023   };
024
025   this.update = function (req, resp, params) {
026     // Save the resource, then display the item page
```

```

027   this.redirect({controller: this.name, id: params.id});
028 };
029
030   this.remove = function (req, resp, params) {
031     this.respond({params: params});
032   };
033
034 };
035
036 exports.Dnslookups = Dnslookups;

```

06 Adding a model (1)

While the code we have runs, it really doesn't do anything much. For that we need to start building the data model for our DNS server. First we need to decide just what goes into a shopping list - a fully qualified domain name and an IP address. Next we go to the 'dns.js' file in the models folder and open it up.

```

001 var Dnslookup = function () {
002 };
003 Dnslookup = geddy.model.register('Dnslookup', Dnslookup);

```

07 Adding a model (2)

Now we need to add code to handle the structure of a DNS lookup. In the function block of the model we need to add three new property definitions for the model, using a `this.defineProperties` construction for item, number and store. To keep things relatively simple, they're all strings, and they're all required.

```

001 this.defineProperties({
002   fqdn: {type: 'string', required: true}
003   , address: {type: 'string', required: true}
004   , id: {type: 'string', required: true}
005 });

```

08 Validate me!

One of the more useful features in Geddy is the ability to validate that values are present, and are of the right format. We can add a handful of validators to our code, to ensure that items are present. Validators can be functions in their own right, so we could have one that ensures the fully qualified domain name input is of the right format.

```
001 this.validatesPresent('fqdn');
```

09 Storing the data

It's relatively easy to hook Node.js (and Geddy) up to many of the more common web-friendly databases like MongoDB or MySQL. However, that's not really necessary for a simple DNS server - and we can just use memory to hold our results. Of course the results will be lost if we turn off the server! In the 'init.js' file for the app, add the following global array:

```
001 geddy.dnslookups = [];
```

10 Adding a model adapter (1)

We now need to create a model adapter. This is the code used to connect to a data source - in this case, the array we just created. We'll need to create a new `model_adapters` directory in our application's `lib` folder, with a `dnslookup.js` file that contains the adapter code, starting with the following code stub:

```

001 var Dnslookup = new (function () {
002   })();
003 exports.Dnslookup = Dnslookup;

```

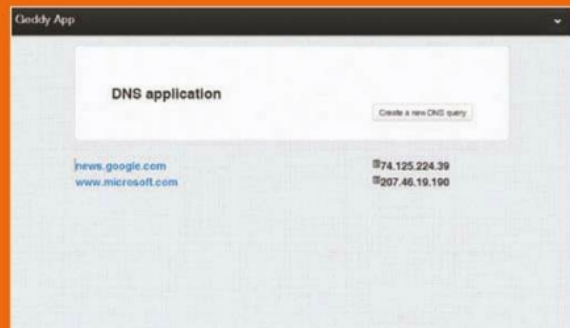
11 Adding a model adapter (2)

Now that we have a bare-bones model adapter in place, we'll need to make sure that it's loaded when our application starts. That means adding more code to its `init.js` file, to create the appropriate objects and to load the model adapter. It's just a couple of lines of JavaScript.

```

1 |
2 | var Shoppinglists = function () {
3 |   this.respondsWith = ['html', 'json', 'xml', 'js', 'txt'];
4 |
5 |   this.index = function (req, resp, params) {
6 |     this.respond({params: params});
7 |   };
8 |
9 |   this.add = function (req, resp, params) {
10 |    this.respond({params: params});
11 |   };
12 |
13 |   this.create = function (req, resp, params) {
14 |     // Save the resource, then display index page
15 |     this.redirect({controller: this.name});
16 |   };
17 |
18 |   this.show = function (req, resp, params) {
19 |     this.respond({params: params});
20 |   };
21 |
22 |   this.edit = function (req, resp, params) {
23 |     this.respond({params: params});
24 |   };
25 |
26 |   this.update = function (req, resp, params) {
27 |     // Save the resource, then display the item page
28 |     this.redirect({controller: this.name, id: params.id});
29 |   };
30 |
31 |   this.remove = function (req, resp, params) {
32 |     this.respond({params: params});
33 |   };
34 |
35 | };
36 |
37 | exports.Shoppinglists = Shoppinglists;

```

**<Above>**

- Reloading the index page, you'll see a list of previous queries and their results. These persist with the application

<Left>

- Edit your Geddy code in your everyday code-editing tool - whether it's a text editor or Adobe Dreamweaver CS6.

“Geddy uses a mix of the familiar in the shape of HTML and its own inline JavaScript”

```

001 geddy.model.adapter = {};
002 geddy.model.adapter.Dnslookup = require(process.cwd() + '/
lib/model_adapters/
003 dnslookup').Dnslookup;

```

12 Adding a save method

The framework for our application is now in place, so we can start to add the logic that handles how it operates. First we need some code that will save the data to the dnslookup array we created earlier. We can do this by adding a save method to the model adapter, setting saved to true and adding the result to the dnslookup array.

```

001 this.save = function (dnslookup) {
002   dnslookup.saved = true;
003   geddy.dnslookups.push(dnslookup);
004 };

```

13 Editing a Geddy function (1)

Next we need to change the default create action in our controller. Open the dns.js file in the app>controllers directory. You'll see it contains the following auto-generated code for this.create, set up when we created the app resources using Geddy. The code currently redirects back to the controller, doing nothing.

```

001 this.create = function (req, resp, params) {
002   // Save the resource, then display index page
003   this.redirect({controller: this.name});
004 };

```

14 Editing a Geddy function (2)

The code we need to add is relatively simple. It creates a new instance of the data model, populating it with the values from a form we will be creating in the next step. If the values pass validation, then we save them in the array, otherwise we go back to the add form, including an error parameter to show that the user made a mistake.

```

001 this.create = function (req, resp, params) {
002   var dns = geddy.model.Dns.create({fqdns: params.fqdns, id:
geddy.string.uuid(10), address: ' '});
003   if (dns.isValid()) {
004     dns.save();
005     this.redirect({controller: this.name});
006   } else {
007     this.redirect({controller: this.name, action:
'add?error=true'});
008   }
009 };

```

15 Templates in Geddy

Like Express, Geddy handles HTML content by using templates. Unlike Express, which uses Jade's templating language, Geddy uses a mix of the familiar in the shape of HTML and its own inline JavaScript, using a very ASP-like syntax. It's an approach that's quick to learn, and easy to customise. In views/dns, open 'add.html.ejs'.

```

001 <div class="hero-unit">
002   <h3>Params</h3>

```




Getting JSON for free

The Geddy framework doesn't just give you HTML outputs - it also creates a set of JSON and JSONP APIs in parallel. You can see this in your code by opening '/dnslookups.json'. You'll find more details of how Geddy handles JSON, and how to use it in the Geddy documentation, at geddyjs.org.

```
003 <ul>
004 <% for (var p in params) { %>
005   <li><%= p + ': ' + params[p]; %></li>
006 <% } %>
007 </ul>
008 </div>
```

16 Editing the template

As Geddy uses HTML for its forms, we can easily take the boilerplate code and use it as the basis of a simple HTML form that lets us submit a domain name to our query (a lot easier for a user than using a query string). Note the inline JavaScript we can use to handle any input errors.

```
001 <div class="hero-unit">
002   <h2>Enter a domain name:</h2>
003   <form action="/dnslookups" method="POST">
004     <% if (params.error) {
005       var fqdn = 'Enter a fully qualified domain
name here'
006     } else {
007       var fqdn = 'Enter domain name'
008     }
009     %>
010     <input type="text" class="span6" placeholder="<%= fqdn %>"
name="fqdn">
```

```
011   <input type="submit" class="btn btn-primary">
012 </form>
013 </div>
```

17 Getting a list (1)

Now that we are starting to build an array of domain names, we need a way of showing them to the world. We first need to edit our controller to extract the information we need. Open the controllers>dns.js file and look for the section that handles the index action. We need to edit it to work with our DNS service:

```
001 this.index = function (req, resp, params) {
002   this.respond({dnslookups: geddy.dnslookups});
003 };
```

18 Editing the index view

The 'index.html.js' view now needs to be edited to create a link to the add view we created earlier, along with a list of the DNS queries our service has handled. We can do that with a button link, and a loop that extracts the appropriate values from the dns array we use to store results.

```
001 <div class="hero-unit">
002   <h2>DNS lookup</h2>
003   <a href="/dnslookups/add" class="btn pull-right">Create a
new DNS query</a>
004 </div>
005
006 <% if (dnslookups.length) { %>
007   <% for (var i in dnslookups) { %>
008     <div class="row dnslookup-item">
009       <div class="span8">
010         <h3>
011           <a href="/dnslookups/<%= dnslookups [i].id; %>"><%=
dnslookups[i].fqdn; %></a>
012         </h3>
013       </div>
014
015       <div class="span4">
016         <h3>
017           <i class="icon-list-alt"></i><%= dnslookups [i].
address; %>
018         </h3>
019       </div>
020     </div>
021     <% } %>
022
023 <% } %>
```

19 Adding a load method (1)

We now need to add a load method to our model adapter in order to extract a result from the array that stores the results. Open the dnslookups.js file in model_adapters, and add a call back method to extract the result we want, and pass it back to the calling function.

```
001 this.load = function (id, callback) {
002   for (var i in geddy.dnslookups) {
003     if (geddy.dnslookups [i].id == id) {
004       return callback(geddy.dnslookups [i]);
005     }
006   }
```

```
007   callback({});
008   };
```

20 Adding a load method (2)

We'll next need to add a call from our controller to use the load method, making part of the applications show action. Open the controller>dnslookups.js file and add code that will load the data we want and deliver it to the show template, where we can render the data. Load statements can be a bit more complex than this - working with databases or application code.

```
001 this.show = function (req, resp, params) {
002   var self = this;
003   geddy.model.adapter.Dnslookup.load(params.id,
004   function(dnslookup){
005     self.respond({dnslookup: dnslookup});
006   });
007 };
```

21 Showing the results

Now we've got our data from the array, we can show it in more detail by editing the show template, 'show.html.ejs'. For a more complex application, this can contain calls to other data methods, letting us use it to add extra information, updating records - or even deleting records that are simply no longer needed.

```
001 <div class="hero-unit">
002   <h3><%= dnslookup.title; %></h3>
003   <div class="pull-right">
004     <%= dnslookup.id; %></p>
005     <%= dnslookup.address; %>
006   </div>
007 </div>
```

22 Adding the DNS lookup

Finally we can add the code to handle the DNS lookup. We'll use the code from last month's tutorial as a basis, adding it to the save method we created earlier. Open the model_ adapter and edit the save action, adding the DNS lookup code and saving the result as 'dnslookup.address'.

```
001 this.save = function (dnslookup) {
002
003   var dns = require('dns');
004   dns.lookup(dnslookup.fqdn, function(err,
005   result) {
006     if(err) {
007       console.log(err.toString());
008       return;
009     }
010     //console.log(result.toString());
011     dnslookup.address = result.toString();
012   });
013
014   dnslookup.saved = true;
015   geddy.dnslookups.push(dnslookup);
016 };
```

Code library

dnslookups.js

The heart of our application - dnslookups.js - contains the routes used by our Node.js code

this.index is the route for the main page in an application. It hands over the content to a template for display.

this.create is used to handle input and storage. It creates and saves the array element used to hold query results.

this.show loads the contents of the dnslookup array, using a call to the model adapter, before displaying the array contents using a template.

You can see we haven't used all the available routes - these can be used to extend the application with ways of modifying stored data.

```
001 var Dnslookups = function () {
002   this.respondWith = ['html', 'json',
003   'xml', 'js', 'txt'];
004   this.index = function (req, resp, params)
005   {
006     this.respond({dnslookups: geddy.
007     dnslookups});
008   };
009   this.add = function (req, resp, params) {
010     this.respond({params: params});
011   };
012   this.create = function (req, resp,
013   params) {
014     var dnslookup = geddy.model.Dnslookup.
015     create({fqdn: params.fqdn, id: geddy.string.
016     uuid(10), address: ''});
017     //console.log(address.toString());
018     if (dnslookup.isValid()) {
019       dnslookup.save();
020       this.redirect({controller: this.
021       name});
022     } else {
023       this.redirect({controller: this.name,
024       action: 'add?error=true'});
025     }
026   };
027   this.show = function (req, resp, params)
028   {
029     var self = this;
030     geddy.model.adapter.Dnslookup.
031     load(params.id, function(dnslookup){
032       self.respond({dnslookup: dnslookup});
033     });
034   };
035   this.edit = function (req, resp, params)
036   {
037     this.respond({params: params});
038   };
039   this.update = function (req, resp,
040   params) {
041     // Save the resource, then display the
042     item page
043     this.redirect({controller: this.name,
044     id: params.id});
045   };
046   this.remove = function (req, resp,
047   params) {
048     this.respond({params: params});
049   };
050 };
```


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ASTRONOMY



Jeff Witters

web www.cartisien.com



Current role Freelance UX / UI creative director
Education East Carolina University, BA(Hons) Communication Arts 1999 - 2002
Expertise Photoshop, Illustrator, Flash, After Effects, Cinema 4D, HTML, CSS, creative direction, user interface design, user experience design
Clients Fox, Fox Searchlight, Miramax, DreamWorks, Universal, Nintendo, Microsoft, Macy's, Saatchi & Saatchi, Warner Brothers, Lionsgate, FX Networks, Deutsch and MGM
Twitter @silent7

Jeff Witters is the creative force behind the Venice, California based boutique interactive shop that is Cartisien Interactive. He has over ten years of experience crafting award-winning work for clients like Fox, Lionsgate, Miramax, Universal and many others. Although he cut his teeth as a print designer, Jeff spends his days designing specialised user-interfaces that help set his clients' brand experiences apart. Within his career, his work has touched almost every corner of the interactive design world; brand identity, international campaigns, site experiences, social activation, gaming, video production, mobile apps and sites to name just a few.

During college, Flash was still a timeline animation tool and Director was the preferred interactive tool. Lingo was the language and Photoshop was just learning to walk. During

that time though, Witters was able to see the possibilities emerging from combining interactivity and traditional graphic design together. The mix of technology and art was the spark that decided his career.

One of his largest inspirations comes from the people he surrounds himself with - both the thinkers and the doers. Both of which are potential users of the work he produces. Listening to others' ideas, watching their interactions closely and the way that they communicate with their technology is the next step in evolution of interactive design.

Responsive design, infographics, simplicity of navigation, sleek matte feeling UI and an integrated user layer are the trends of this year and the near future.

Awards for his work include two Webby nominations, FWA, and a Davey Award.



01 www.lastkissmovie.com



02 Client mockup



03 www.foxsearchlight.com/littlemiss sunshine2



04 cartisien.com/archive/rootsxdouglas coupland



05 www.witlessprotectionmovie.com/theatrical.html

01

The 'Coming of age' theme has very sentimental moments that are essential to this film. The intent was to capture those and build the UX around them.

02

Baseball is built on legends, memories and stories from the past. The site was designed to evoke memories of that golden age of the greats.

03

The Little Miss Sunshine site was completely dictated by the quirky nature of the film and its underlying theme; the journey, not the destination.

04

The choice was made early on to push boundaries and tie directly into the consciousness of Coupland and represent him as the 'fabric of the site'.

05

To set this site apart from many others a gimmick was required. Since the film centred on driving, that ended up being the navigation and animation style.

Morten Strid

web www.mortenstrid.no



Current role Interactive art director at NeoLab
Education 3D Design & Animation, Multimedia Systems (Monash University)
Expertise Design, Programming AS3/HTML/CSS/JavaScript, Motion Graphics, 3D, compositing.
Clients NRK, Friele, Oslo City, BKK, Rieber & Søn, Bergen Art Museum
Twitter @mortenstrid

Morten Strid is an award winning interactive art director from Norway who grew up in Ardal, before heading to Bergen where he completed studies in 3D Design & Animation and Webmaster. He then spent a year at Monash University in Melbourne, where he studied the BA Multimedia Systems course.

Today, Strid has seven years of working experience in the advertising industry, having worked the last three at NeoLab, his current employer. NeoLab is a full-service advertising agency located in Bergen, and is considered one of the top agencies in the city.

Strid's previous work history includes new media artist at TIBE Republic and Noroff, where he held lectures in the 3D and Multimedia courses.

Versatility is Strid's biggest strength. Having skills in design, programming, motion graphics, compositing and 3D makes him a useful asset to his employers, both in a pitch situation and production. His favourite part of the project pipeline is the start-up, where ideas and concepts are created.

Strid is an excellent designer, and his work has picked up quite a few awards. He spends a lot of time exploring new technologies and trends, and he doesn't mind working crazy hours in order to deliver a quality product.

When it comes to finding inspiration, he finds it in pretty much everything, not only the web and advertising. He feels sick if he hasn't had a workout for two days, and firmly believes that a healthy body gives a healthy mind.



01 mortenstrid.no



02 instantlove.no/eng



03 wantedinoslo.no



04 www.jaegersentrum.no



05 gronneviksoren.sib.no

01

Strid's personal portfolio features a selection of projects he has done over the years. "I wanted something simplistic, but eye-catching too."

02

A campaign site for Friele Instant Coffee, where the actor reads poems based on user input. "A stage setting was chosen, mixed with a *Twin Peaks* feel."

03

An interactive movie experience starring you and David Hasselhoff. A light, grungy style was chosen, mixed with big icons and buttons for usability.

04

Jaeger is a Norwegian BMW and MINI dealership. "The challenge was to create a responsive design while keeping within Jaeger corporate guidelines."

05

Grønneviksøren is a real-estate project in Bergen. This microsite was made to inform tenants about the facilities. "The web design was built around the 3D models."

Digital Mazey Design

web www.digitalmazeydesign.co.uk



Current role Digital & print designer
Education BA(Hons) Photography, Foundation Art & Design
Expertise HTML, CSS, Photoshop, Dreamweaver, InDesign, logo design, email marketing, brand design, typography and web design.
Clients NHS, Arena Magazine, Freshfields Bruckhaus Deringer, The Songmen.
Twitter @digitalmazey

At 26 years-old, web, logo, and print designer Sophie Lewis (AKA Digital Mazey) already has eight years of experience in the design industry. Graduating with a foundation in Art & Design from the University of Gloucestershire and a degree in Photography & Digital Imaging from Nottingham, her style really evolved when she made the move to London. While there she gained roles working for creative agency Rankin; picture editing and shoot production for men's fashion magazine Arena; and worked alongside some of the most promising artists and photographers at some of London's top illustrative, photographic, and sporting agencies.

But why web design? The decision was made when Lewis was working on a Marina & the Diamonds photo shoot. The photographer and designer were determined to make the

shot and layout look amazing. This drive for perfection rubbed off on Lewis and, coupled with her love of the internet, made her move to web design a completely natural progression.

Now based in Cheltenham, Sophie runs her own agency - Digital Mazey Design - where the pursuit of perfection continues. In her spare time, Sophie can be found sourcing inspiration from Dribbble, Web Design Ledger, and of course Web Designer.

To date, Sophie has had her work featured by companies such as the BBC, HMV, the NHS, and has been commissioned to design CD covers for various artists in the music industry. Later this year, Digital Mazey Design will be launching her own font range. Keep an eye out for new designs: www.digitalmazeydesign.blogspot.com.



01 www.digitalmazeydesign.co.uk



02 bit.ly/MQpQf1



03 [email design](#)



04 [Concept website mockup](#)



05 [Concept website mockup](#)

01 Recently updated DMD agency website using a feature image library to showcase her portfolio. Includes a newsletter sign-up feeding to a MySQL database.

02 The dynamic design allowed healthcare professionals to gather more information about the Linking Leaders event in an interesting and dynamic way.

03 Magic Circle law firm event invitation, which includes a dynamic map for recipients to plan routes and RSVP for maximum responses.

04 Current web design project. Single page layout using smooth scrolling anchor points to get from one area to the next without having to wait for reload.

05 Events website with simple navigation for members to upload and distribute adverts. The design is bold with large call to action areas for use on mobile devices.

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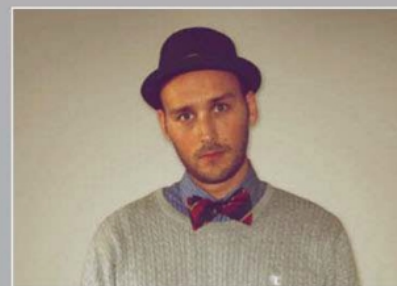
Copenhagen

Probably the best city for creatives in the world

In Copenhagen, the small capital city of Denmark, you can see beautiful historical buildings and modern architectural structures standing side-by-side. All these buildings create a very cosy and romantic atmosphere.

In the district of Ørtestad you can, among other things, experience the prize-winning 'VM Bjerget' - an apartment building where the roof on each apartment is another apartment's garden.

The Opera House is another world-class architectural. With its clean lines, it has become one of the greatest tourist attractions, especially in the evening where the light gives an amazingly beautiful reflection in the water. If you, on the other hand, are more interested in art galleries or the big art museums, there are several options for you to choose from. Furthermore, you only have to take a walk up the small streets of Copenhagen and you will find amazing gable wall paintings and beautiful ornamentalations on the buildings. South of Copenhagen you find 'Arken Museum' which offers interesting discoveries within modern art. As you may have realised by now, Copenhagen is a city with endless opportunities and experiences, and you only have to take a walk around the city to experience all the beautiful and amazing architecture and art.



1 Mustache www.mustache.dk

Mustache is a digital agency, which since its inception in 2008, has seen the digital world as one big creative playground. It strives to be at the cutting edge of the latest technology, so it can always offer the customer the best solution across the newest media. Mustache offers a range of services from analysis, strategy, ideas and concepts to design and technical implementation.



2

Creunawww.creuna.com

A leading digital agency that helps customers

and clients realise their full potential through digital communications. Creuna is a full service digital agency with a unique multidisciplinary business concept and a leading position in Scandinavia. It covers everything from thought to action in digital communications.



5

Damanwww.daman.dk

Daman is a digital agency that specialises in serving the pharmaceutical and healthcare industry. It offers a wide range of services from consultancy and advice, to design and implementation, to a full online media strategy. The agency prides itself on being professional yet approachable and friendly.



3

Spoiled Milkspoiledmilk.dk

Spoiled Milk is a forward-thinking company with a multicultural team working from locations in Zurich, Belgrade and London – as well as Copenhagen. It is quick to embrace new ideas and technologies, to remain at the forefront of the industry. As a full-service digital bureau, Spoiled Milk provides you with everything needed to implement your online strategy.



4

Hello Mondaywww.hellomondays.com

Hello Monday is a talented creative agency with offices in Copenhagen, New York and Aarhus. It specialises in creating visual experiences across digital and analogue media, working with some of the world's best-known brands. The team say, "Look at our work, that's what's really important."



The Bakken amusement park is one of the oldest in the world, opening its gates in 1583.

Recommended hotspots**Emmerys**www.emmervs.dk

A modern grocers with its own bakery and coffee roasting house; Emmerys is especially known for its excellent organic bread and delicious cakes. Visitors will find deluxe chocolate, organic apples, wines, pesto, tea, coffee, and many other top-quality goods.

**Café 22**www.cafe22.dk

Café 22 is a charming and minimalist eatery that boasts an outdoor seating area overlooking a nearby lake. They serve all-day breakfast, sandwiches, salads, tapas, soups and pasta, and are open into the early hours at the weekend.

**Christiania**www.christiania.org

Christiania, the free city within the city of Copenhagen was founded in 1971, and many of the original settlers still live in the collectively controlled village. Take a visit and experience a beautiful, alternative way of life.

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Blacknight (www.blacknight.com)	Minimus	35359 918 3072	£45	10GB	200GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Blacknight (www.blacknight.com)	Medius	35359 918 3072	£79	20GB	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Blacknight (www.blacknight.com)	Maximus	35359 918 3072	£45	30GB	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Starter Linux	N/A	£130	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Starter Windows	N/A	£20	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Business Linux	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Business Windows	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Ultimate Linux	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Ultimate Windows	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	Entry	0845 466 2100	£19.28	500MB	5GB	75	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	Home	0845 466 2100	£50.90	3GB	30GB	30	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	Business	0845 466 2100	£53.94	12GB	150GB	600	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	Business Plus	0845 466 2100	£77.94	24GB	250GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Business	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓

Featured host of the month: **Blackfoot Hosting** www.blackfoot.co.uk



Offering more reasons for choosing one of the listed providers

Blackfoot is an experienced UK-based web-hosting provider with a proven pedigree in offering hosting and domain name registration services since 1999. Specialising in Linux-based servers, housed across three London data centres, Blackfoot promises 24/7 monitoring and a dedicated support team to guarantee uptime

and first-class delivery. Hosting options are available in five flavours ranging from the entry-level Home solution for £40 per year, up to the powerful eCommerce, Professional and Partner packages priced between £100-200. All come with access to the feature-packed cPanel control panel for intuitive maintenance.

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Designwasp (http://designwasp.com)	Windows Unlimited	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Windows Home	0844 372 9848	£40	10GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	CheapHost	0844 372 9848	£10	300MB	100MB	5	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal	01865 589 990	£12	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal Plus	01865 589 990	£48	Unlimited	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business	01865 589 990	£108	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business Professional	01865 589 990	£132	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Linux	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Linux	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Windows	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Windows	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Unix	0845 226 5566	£399.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Windows	0845 226 5566	£499.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Enterprise	0845 226 5566	£89.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Commerce	0845 226 5566	£179.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Designer	0845 226 5566	£119.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Developer	0845 226 5566	£259.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Starter	0844 999 4100	£23.88	1GB	25GB	10	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Personal	0844 999 4100	£59.88	2.5GB	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Expert	0844 999 4100	£95.88	5GB	Unlimited	250	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Virtual	0844 999 4100	£227.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Equipbase (www.equipbase.net)	Bronze	0121 314 4865	£30	200MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Equipbase (www.equipbase.net)	Silver	0121 314 4865	£42	400MB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Equipbase (www.equipbase.net)	Gold	0121 314 4865	£72	800MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Equipbase (www.equipbase.net)	Platinum	0121 314 4865	£114	1,200MB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost (www.eurofasthost.com)	Email Only	02380 249 823	£40	1GB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost (www.eurofasthost.com)	Essential	02380 249 823	£75	2GB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost (www.eurofasthost.com)	Superior	02380 249 823	£140	5GB	10GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost (www.eurofasthost.com)	Premium	02380 249 823	£250	10GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Starter	N/A	£29.99	500MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Home	N/A	£54.99	2.5GB	30GB	50	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Business	N/A	£79.99	6.5GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	eCommerce	N/A	£159.99	30GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Giacom (www.giacom.com)	Business Pro	0800 542 7500	£199	100MB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
fasthosts Fasthosts www.fasthosts.co.uk	Personal Standard	0844 583 0777	£53.88	5GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	Business Standard	0844 583 0777	£95.88	25GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
	Business Premium	0844 583 0777	£173.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	WD Starter Reseller	0844 583 0777	£149.99	20GB	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
	Advanced Reseller	0844 583 0777	£199.99	Unlimited	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Starter Professional	0845 644 7750	£29.80	2.5GB	10GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Home Professional	0845 644 7750	£89.99	10GB	50GB	10,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Business Professional	0845 644 7750	£129.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Reseller Professional	0845 644 7750	£299.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Silver	0808 180 1880	£79.50	150MB	3GB	5	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Platinum Plus	0808 180 1880	£599.50	1.2GB	40GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Email Plus	0808 180 1880	£49.95	50MB	N/A	5	N/A	N/A	N/A	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Professional	0845 009 9175	£30	250MB	1GB	50	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Advanced	0845 009 9175	£50	2GB	2.5GB	150	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Enterprise	0845 009 9175	£80	2GB	500MB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Professional Plus	0845 009 9175	£90	500MB	5GB	100	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Premium Plus	0845 009 9175	£150	1GB	12.5GB	500	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Enterprise Plus	0845 009 9175	£300	2GB	20GB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓



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Continued...

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
ICUK www.icukhosting.co.uk	Reseller Windows	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Linux	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Enterprise	0845 009 9175	£500	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Mail - M105	0800 043 0153	£15.17	256MB	3GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Home - H25	0800 043 0153	£24.47	1GB	8GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Professional - P55	0800 043 0153	£45	2GB	15GB	75	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R25	0800 043 0153	£97.88	2GB	30GB	250	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R105	0800 043 0153	£271.60	4GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Blog	01438 342 490	£20	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Dynamic	01438 342 490	£50	2GB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Premium	01438 342 490	£80	5GB	5GB	50	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Unlimited	01438 342 490	£120	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Budget (Linux)	07891 235858	£11.88	1GB	1GB	500	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Home (Linux)	07891 235858	£23.88	10GB	10GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Pro (Linux)	07891 235858	£41.88	50GB	50GB	20,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Unlimited (Linux)	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Home	07891 235858	£17.88	2GB	2GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Unlimited	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Pro	+1 310 841 5500	£64	2GB	1TB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Advanced	+1 310 841 5500	£109	5GB	1.5TB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
NameHOG Affordable Internet Solutions NameHOG www.namehog.net	EMAIL ONLY	01604 212 904	£11.99	2.5GB	15GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	STARTER	01604 212 904	£36.99	10GB	150GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	HOME PRO	01604 212 904	£59.99	25GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	BUSINESS	01604 212 904	£109.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0845 363 3632	£89.99	500MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0845 363 3632	£149.99	2,000MB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0845 363 3632	£89.99	3,000MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0845 363 3632	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0845 363 3632	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera www.netcetera.co.uk	DEVELOPER	0800 061 2801	£32.89	1GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	ONE	0800 061 2801	£109.99	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	RESELLER	0800 061 2801	£274.89	Unlimited	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	VM500 Server	0800 061 2801	£300	20GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2200DC Server	0800 061 2801	£720	160GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	3000DC Server	0800 061 2801	£1,200	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2600QC Server	0800 061 2801	£1,800	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Shared 100	0207 1000 424	£60	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS100	0207 1000 424	£600	5GB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS200	0207 1000 424	£1,000	10GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS300	0207 1000 424	£2,000	15GB	50GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Dedicated Servers	0207 1000 424	£3,000+	73GB+	1,500GB	100+	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Email	N/A	£25	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Play	N/A	£40	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Plus	N/A	£65	750MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Power	N/A	£95	2GB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	R3 Reseller	N/A	£660	10GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Starter	0843 289 4625	£18	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Business	0843 289 4625	£59.88	10GB	Unlimited	100	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Premium	0843 289 4625	£107.88	100GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 1	0800 321 7788	£49	10MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 2	0800 321 7788	£69	20MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓



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Skymarket (www.skymarket.co.uk)	Premium 1	0800 321 7788	£99	25MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 2	0800 321 7788	£149	50MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO BasicWeb	00800 8007 0070	£48	2GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 8007 0070	£72	6GB	Unlimited	2,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 8007 0070	£120	20GB	Unlimited	4,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 8007 0070	£180	50GB	Unlimited	6,000	✓	✓	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Trial (3 month)	0844 941 1000	N/A	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Starter	0844 941 1000	£23.88	500MB	Unlimited	20	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Personal	0844 941 1000	£41.88	3GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Plus	0844 941 1000	£71.88	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Multisite	0844 941 1000	£137.88	20GB	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Email	08445 67 69 71	£18	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Windows Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Linux Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	eCommerce	08445 67 69 71	£90	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	SiteBuilder	08445 67 69 71	£12	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Standard	0151 236 9111	£159	1GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Business	0151 236 9111	£249	10GB	150GB	1500	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Business Pro	0151 236 9111	£348.96	20GB	300GB	5000	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Parking	0870 765 6364	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Forwarding	0870 765 6364	From £15	N/A	500MB	N/A	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Hosting	0870 765 6364	From £7.50	N/A	N/A	N/A	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Entry	0844 884 9100	£25	100MB	1GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Home	0844 884 9100	£50	500MB	5GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	HomePro	0844 884 9100	£100	1GB	10GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Business	0844 884 9100	£150	2GB	20GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	BusinessPro	0844 884 9100	£250	5GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Basic55	0845 641 0776	£24	100MB	1,500MB	25	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard55	0845 641 0776	£45	200MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business55	0845 641 0776	£70	500MB	7,500MB	100	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced55	0845 641 0776	£110	1,000MB	15,000MB	200	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Basic	0208 144 7057	£47.88	2GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Plus	0208 144 7057	£71.88	4GB	100GB	100	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Extra	0208 144 7057	£119.88	unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Professional	0845 130 1602	£107.40	5GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Business	0845 130 1602	£179.40	10GB	150GB	1,500	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Developer	0845 130 1602	£227.40	20GB	300GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Reseller	0845 130 1602	£329.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter	0844 358 1450	£69.95	1GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Professional	0844 358 1450	£149.95	4GB	100GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter Reseller	0844 358 1450	£199.95	5GB	25GB	500	✓	✓	✓	✓	✓	✓	✓	✓
 Zen Internet www.zen.co.uk	Bronze (Linux)	0845 058 9000	£47.88	2GB	20GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	Silver (Linux)	0845 058 9000	£95.88	5GB	50GB	25	✓	✓	✓	✓	✓	✓	✓	✓
	Gold (Linux)	0845 058 9000	£143.88	10GB	100GB	50	✓	✓	✓	✓	✓	✓	✓	✓
	Platinum (Linux)	0845 058 9000	£239.88	50GB	250GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Reseller (Linux)	0845 058 9000	£479.88	150GB	500GB	250	✓	✓	✓	✓	✓	✓	✓	✓
	Designer (Windows)	0845 058 9000	£59.88	2GB	20GB	-	✓	✓	✓	✓	✓	✓	✓	✓
	Developer (Windows)	0845 058 9000	£179.88	10GB	100GB	-	✓	✓	✓	✓	✓	✓	✓	✓

Golden rules to top hosting

We identify and explain the key criteria for success...



The best resources for you

Selecting your ideal package is largely determined by the kinds of resources and quantity of features you require from your hosting solution. Key criteria like web space and monthly bandwidth are important for those services likely to be subjected to heavy amounts of traffic, which is why package solutions for enterprise applications are typically much more expensive. The general rule of thumb is not to buy more than you need or underestimate potential requirements...



Competitive and reliable

The hosting market is big business and hosting providers do try to drive prices down in a bid to entice your custom. Use our chart to compare costs, but be sure to visit the vendor websites to keep track of the latest deals, as they change. Remember that low price should not always be a deciding factor and that paying a premium for a more reliable, trusted and experienced vendor can offer you much better value for money in the long term.



Putting you in control

Modern hosting is all about giving customers the power to set up, monitor and maintain their web space with minimal fuss. Most commercial vendors offer access to award-winning and intuitive control panels that enable you to log in remotely and intuitively tweak your account, without the need to relay complicated instructions down the phone. Be sure to find out from your potential host as much as you can about the control panel and request a demo.



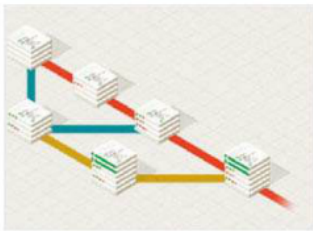
Fantastic customer support

If all else fails and you need some extra help to get your hosting back online, then a commitment to future customer support is key. Many vendors offer a service-level agreement which outlines what you can expect here, however most will be more explicit about whether phone support is included or email contact is preferred. Think about what you need for peace of mind and factor good, comprehensive technical support against the price.

HTML

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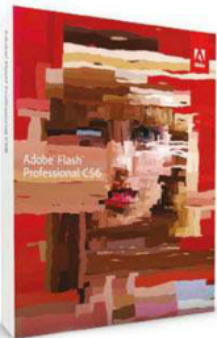
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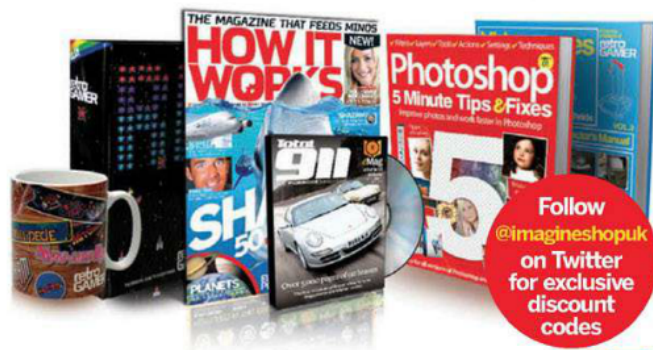
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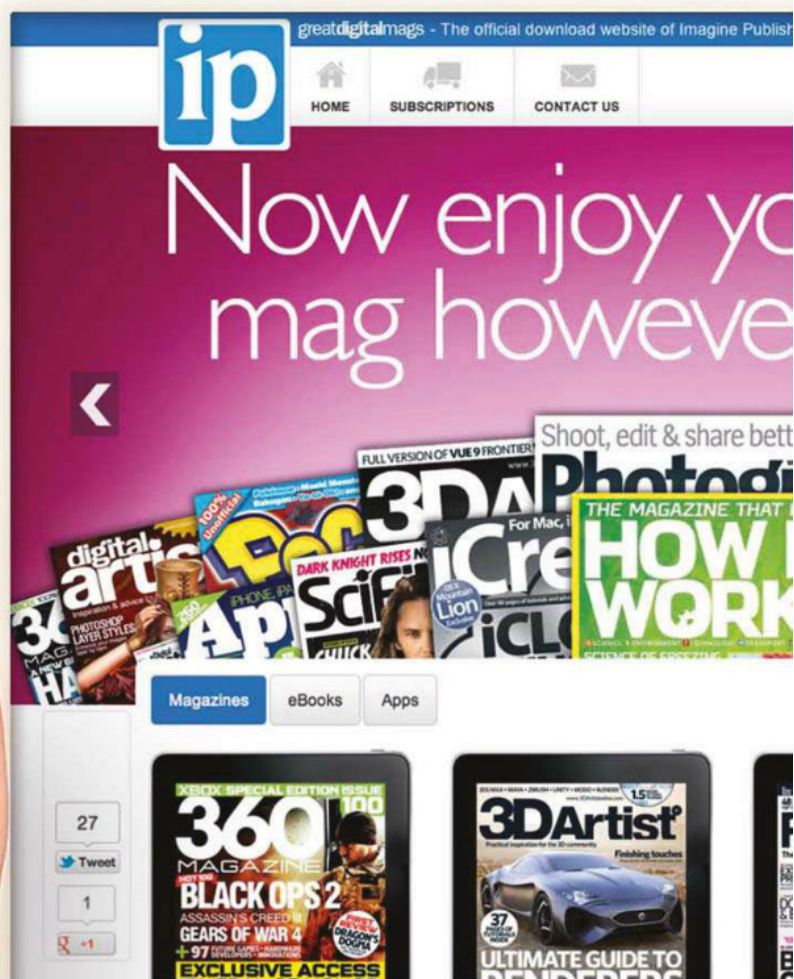
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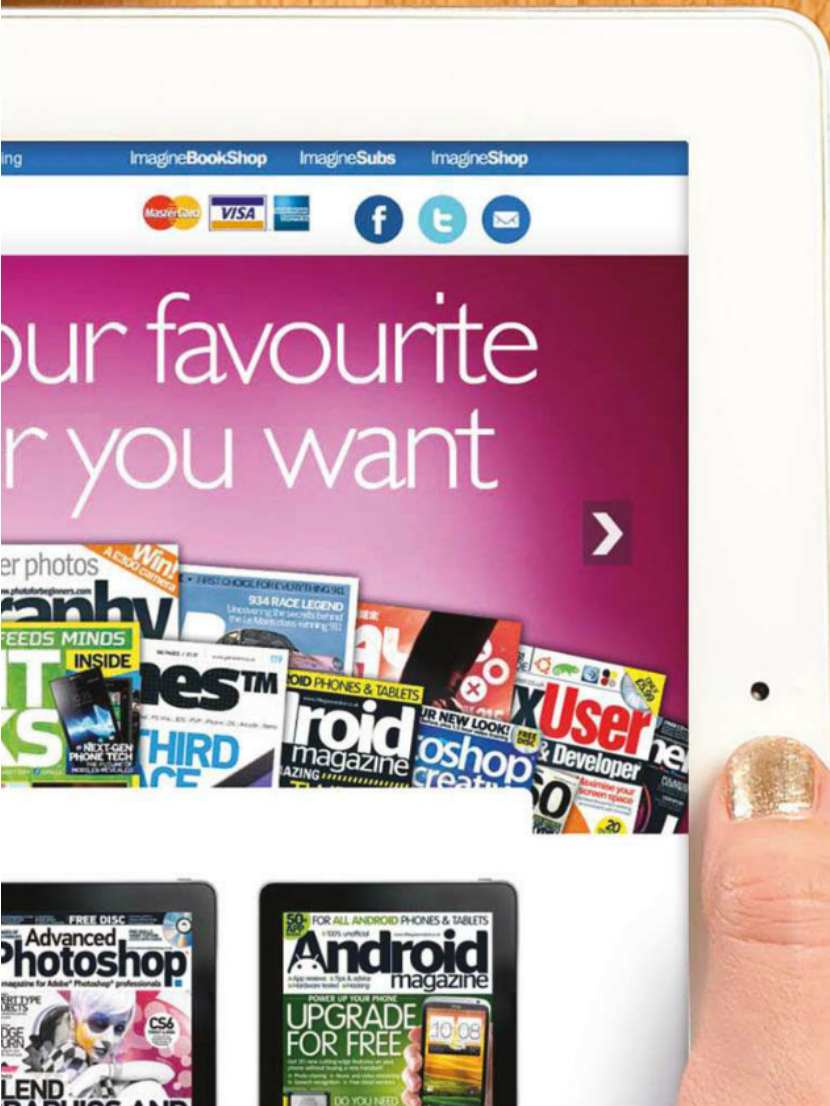
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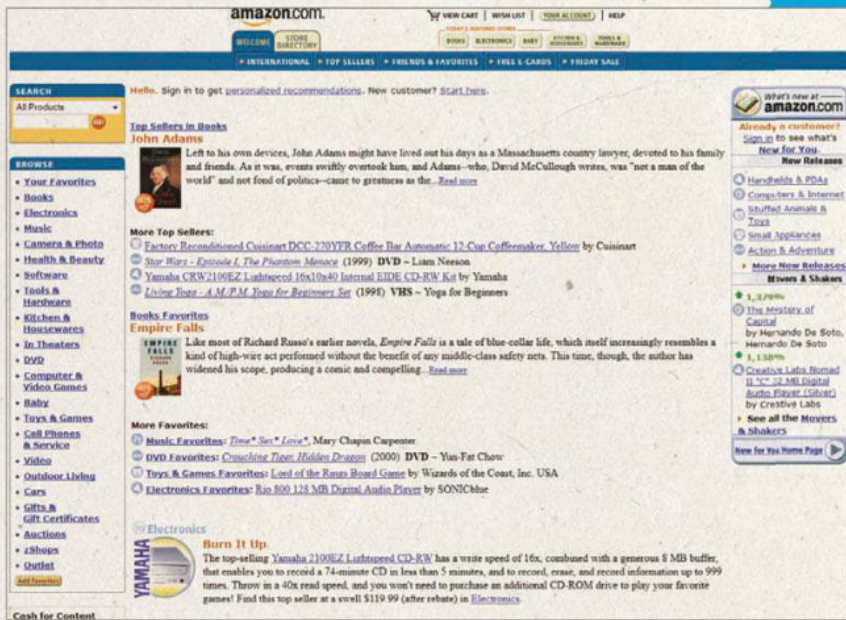


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Tabs

The Amazon homepage uses tabs to separate content, but back in 2001 the popular method was to create a page with the same header/layout and new content, and link to the page, offering the illusion of tabbed panels popular today.



2001

Web design relic

Font favourites

System fonts were all the rage back in 2001, with Verdana, Arial and Times New Roman being the popular choice, as demonstrated on the Amazon site.

Load time!

Page size: 152 KB



05 seconds on a 256kbps connection

2005 Web design relic

Percentages

The central column uses percentages rather than a fixed width. This makes the central column flexible, a precursor to the responsive design revolution.



Amazon www.amazon.com

The online retailer started as a bookstore in 1995, but has gone on to become one of the biggest names in eCommerce

Amazon is synonymous with eCommerce, and has been at the forefront of the online shopping experience for well over 15 years. The store slowly amassed more and more interest, and it goes without saying that the design of the site was a key factor in its success. The site boasted a simple, intuitive interface, which ensured that the

end user got to their destination with as little hassle as possible. The design was typical of the time, but as the service has expanded and grown its design has evolved at a much slower rate. The current incarnation of the Amazon site still owes a great deal of debt to the original, with most of the upgrades coming under the hood.

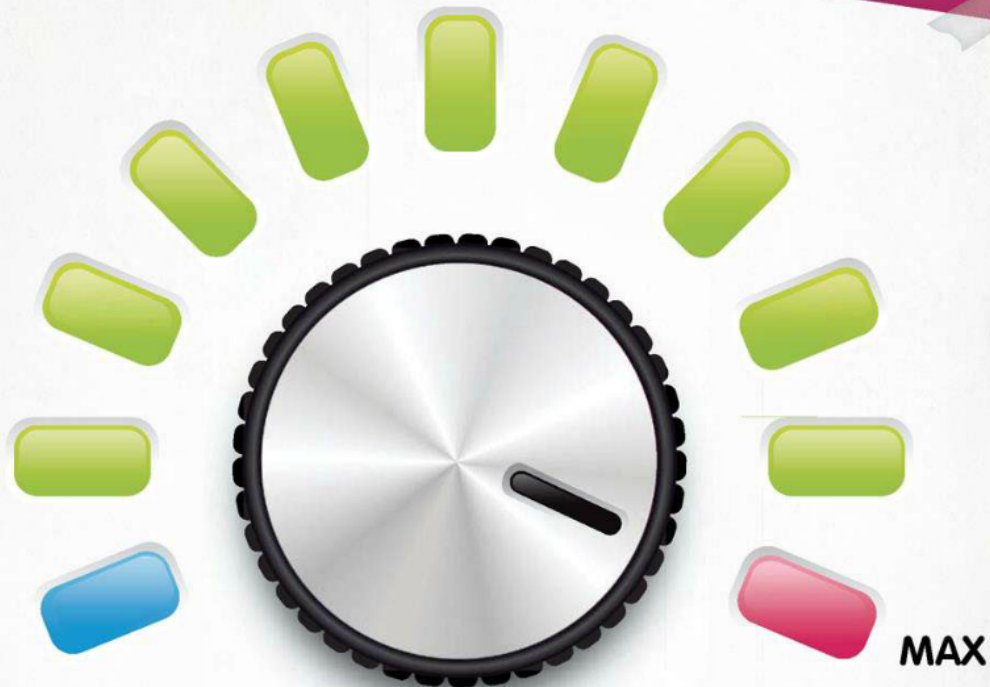
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